

MODERN LANGUAGE NOTES.

Baltimore, April, 1891.

BOCCACCIO'S 'DE GENEALOGIA DEORUM' AND SIDNEY'S 'APOLOGIE.'

WHEN SIR PHILIP SIDNEY set about the composition of "a defence of poetry," he no doubt turned for suggestions to all treatises of a similar character with which he was acquainted. In so doing it is hardly possible that he should have overlooked BOCCACCIO'S 'De Genealogia Deorum Gentilium,' a work which with classical scholars throughout all Europe had been a household word for over two hundred years.¹ The first edition of the 'De Genealogia' was issued in 1472. In 1498, and again in 1531, French translations were published in Paris. In 1547 the first Italian translation, by GIOSEPPE BETUSSI, was got out at Venice, and at once passed into great popularity. A second edition was published in 1553, a third in 1554, a fourth in 1569, four years prior to SIDNEY'S visit to Venice; a fifth in 1574, perhaps while SIDNEY was still in Italy; and numerous other editions at periods extending into the next century. The estimation in which SIDNEY held BOCCACCIO we know from the passage in the 'Apologie,' where "BOCCACE" is given the place of honor between DANTE and PETRARCH: "So in the Italian language the first that made it aspire to be a Treasure-house of science were the poets Dante, Boccace, and Petrarch." 'Apologie,' p. 21 (ARBER'S Reprint).

That SIDNEY, during his stay in Venice, could have failed to hear of the 'De Genealogia,' or having heard of it should have neglected to consult it either in the original or in the translation, is, to say the least, highly improbable. It will be interesting, therefore, to compare "the first defense of poesy, composed in honor of his own art by a poet of the modern world,"² with the first English de-

fence—first in order of merit as well as priority. I have used for the text of the 'De Genealogia,' the translation by BETUSSI ('La Genealogia de gli dei de' gentili . . . tradotta per M. Gioseppe Betussi da Bassano.' In Venetia: 1569), that being the edition SIDNEY most likely himself handled, and for the text of the 'Apologie,' ARBER'S reprint of the Olney edition.³

The greater portion of the 'De Genealogia Deorum' is what its title indicates, an essay on the Greek and Roman mythology; but in the fourteenth and fifteenth chapters BOCCACCIO turns to another theme. "I shall consider my voyage ended," says he, "when with right reasons I shall have refuted whatever things have been, or can be, brought to bear against poesy and poems, by the enemies of the poet."

"Ho conosciuto veramente," he continues, "e mi ricordo quante, e quali cose quelli ignoranti dissero già non havendo che li rispondesse in contrario. E di qui, mentre legeranno questa opra, assai comprendo quello che mossi da invidia siano per dire contra i Poeti, e contra di me. Adunque a questa ultima fatica, che si partirà in due altri volumi, ne presti aiuto colui che di tutte le cose è Alpha e O, principio, e fine" ('Geneal.' fol. 224).

BOCCACCIO'S situation at this stage in the composition of the 'De Genealogia' is thus seen to be analogous to that in which SIDNEY found himself, when, smarting under GOSSON'S arraignment of poetry, he felt, as he says, "provoked to say something unto you in the

nino, who maintained that poetry was not a divine art. A second was composed in reply to GIOVANNI DA VIGONZA, who had criticised two poems written by MUSCATO in praise of Priapus. See TIRABOSCHI, 'Storia della lett. ital.' v, p. 592.

3 The object of this paper is simply to bring into juxtaposition parallel passages from the two works under consideration. I hope another time to show the nature of the inferences to be drawn, and to say something about the relation of BOCCACCIO and SIDNEY to common sources, especially to DANTE and PETRARCH. Further, as these notes are extracted from a somewhat extended investigation into the indebtedness of Elizabethan to Italian poetics, no account is taken, for the present, of writers intermediate to SIDNEY and BOCCACCIO. Prof. COOK, in his valuable edition of the 'Apologie,' has pointed out SIDNEY'S possible obligation to DANTE and his indubitable debt to SCALIGER and GORDANO BRUNO (pp. xx-xxi, xxii-xxix, 73).

¹ BURCKHARDT, 'Renaissance in Italy,' trans., i, 287.

² SYMONDS, 'Ren. in Italy,' ii, p. 94. TIRABOSCHI, however, gives credit for the earliest *Apologia* to ALBERTINO MUSCATO (b. 1261): "Albertino Muscato essendo poeta, era in amicizia congiunto cogli altri poeti della sua et, e con quelli singolarmente delle città e delle provincie vicine; anzi era in certo modo il defensor loro e de' loro studj." The first defence was written in answer to a letter of a certain Fra Giovan-

defence of that my unelected vocation." "And yet I must say," adds SIDNEY, "that as I have just cause to make a pittiful defence of poore Poetry, which from almost the highest estimation of learning, is fallen to the laughingstocke of children, so have I need to bring some more availeable proofes" ('Apol.' p. 20). And, in another place: "Poetrie, which is among us thrown down to so ridiculous an estimation" ('Apol.' p. 24).

This exaggerated statement of the plight into which poetry had fallen—poetry was in reality in high estimation among Englishmen at the date of the 'Apologie'—is an echo of BOCCACCIO's complaint in the 'Genealogia':

"E se alle volte aviene parlare della poesia, o de i poeti, con tanta noia quelli, e i loro poemi, come se interamente havessero veduto il tutto, e conosciuto esser da sprezzar vituperano, ne fanno poco conto, e dimostrano da se cacciarle di maniera che come quasi non gli possono patir, borbottando, e imprudentemente dicono le muse, l'Helicon, il fonte Castalio, il bosco di Phebo, e simili cose esser ciancie d'huomini fuori di intelletto, e favole per li fanciulli in farli apprendere la grammatica" ('Geneal.' fol. 226).

The enemies of poetry first mentioned by SIDNEY are the philosophers: "The silly latter [i. e. poesy] hath had even the names of Philosophers used to the defacing of it" ('Apol.' p. 20).—BOCCACCIO first assails the ignorant, but soon turns the flood of his invective against the professed lovers of wisdom:

"Si riguarderà anco quest' opra da un'altra sorte d'huomini forse manco da reprehendere della prima, ma di prudenza non maggiore, e questi sono quelli che prima ch'abbiano veduto la porta della scola, perche talhora hanno sentito mentovare de' Philosophi, si tengono essere philosophi" ('Geneal.' fol. 225).

To sustain the dignity of the poet's office, SIDNEY claims for his art an intimate connection with religion and the Scriptures:

"And may I not presume a little further, to show the reasonableness of this word *Vates*? And say that the holy *David's* Psalmes are a divine Poem? If I doo, I shall not do it without the testimonie of great learned men, both auncient and moderne: but even the name Psalmes will speake for mee, which being interpreted, is nothing but songes. Then that it is fully written in meeter, as all learned Hebricians agree, although the rules be not yet fully found. Lastly and principally, his

handeling his prophecy, which is meerey poetical. For what els is the awaking his muscally instruments? The often and free changing of persons? His notable *Prosopopeias*, when he maketh you as it were, see God comming in His Majestie. His telling of the Beastes joyfulness, and hills leaping, but a heavenlie poesie." ('Apol' p. 23).

"The chiefe both in antiquitie and excellencie, were they that did imitate the inconceivable excellencies of God. Such were, *David* in his Psalmes, *Solomon* in his song of Songs, in his Ecclesiastes, and Proverbs: *Moses* and *Debora* in theyr Hymnes, and the writer of *Iob*; which beside other, the learned *Emanuel Tremilius* and *Franciscus Junius*, doe entitle the poetical part of the Scripture. Against these none will speake that hath the holie Ghost in due holy reverence" (*ibid.*, p. 27).

"Certainly, even our Saviour Christ could as well have given, the morrall common places of uncharitableness and humbleness, as the divine narration of *Dives* and *Lazarus*: or of disobedience and mercy, as that heavenly discourse of the lost child and the gracious Father; but that hys through-searching wisdom, knewe the estate of *Dives* burning in hell, and of *Lazarus* being in *Abrahams* bosome, would more constantly (as it were) inhabit both the memory and judgment" (*ibid.*, p. 35).

This line of defence finds its prototype in the 'De Genealogia,'⁴ the following passages bearing a close resemblance to those quoted from the 'Apologie':

"Mose (conceduto questo, come penso, al desiderio) scrisse una grandissima parte del Pentateuco non solamente in stile, ma in versi heroici dettati dallo Spirito santo" (Geneal., fol. 233).

"Ma tu Citharedo divino David solito con la dolcezza del tuo verso acquetar i furori di Saulo, se hai cantato alcuna cosa soave, o meliflua, nascondi il tuo Lirico verso. E tu Giobbe, il qual in verso heroico hai scritto le tue fatiche, et la patientia, s'egli è dolce e ornato, fa l'istesso insieme con gli altri sacri huomini che con verso mortale hanno cantato i divini misteri" (*ibid.*, fol. 241).

"Quello che il poeta chiama favola, ovvero fittione, i nostri Theologi l'hanno detta figura. Ilche che cosasia, se'l veggiano i giudici piu giusti contrapesando con egual peso la superfitie delle lettere sopra le visioni di Isaia, Ezechiele, Daniello, e d'altri sacri huomini, e poi le fittioni de i poeti. Se tutte tre (cosa che non ponno) diranno essere da biasimare,

⁴ The same argument is freely employed by BOCCACCIO in the 'Vita di Dante' ('Della Differenza che passa tra la Poesia e la Teologia') and the 'Comento sopra la Comedia' (Lezione terza).

non sarà altro che dannare quella spetie di parlare, della quale spessissime volte ha usato Giesu Christo, figliuolo d'Iddio nostro Salvatore essendo in carne, benché non per quello vocabolo di Porta le habbiano chiamato le sacre lettere ma per parabola, e in alcun luogo per essemplio, attentoche per ragione d'essemplio sia detto" (*ibid.*, fol. 234).

The passage of the 'Apologie' in which SIDNEY states the principal objections brought against poetry, finds a striking parallel in the 'De Genealogia':

"Now then goe wee to the most important imputations laid to the poore Poets, for ought I can yet learne, they are these, first, that there beeing many other more fruitfull knowledges, a man might better spend his tyme in them, then in this. Secondly, that it is the mother of lyes. Thirdly, that it is the Nurse of abuse, infecting us with many pestilent desires: with a Syrens sweetnes, drawing the mind to the Serpents taylor of sinfull fancy. And heerein especially, Comedies give the largest field to erre, as *Chaucer* sayth: howe both in other Nations and in ours, before Poets did soften us, we were full of courage, given to martiall exercises; the pillers of manlyke liberty, and not lulled asleepe in shady idlenes with Poets pastimes. And lastly, and chiefly, they cry out with an open mouth, as if they out shot *Robin Hood*, that *Plato* banished them out of hys Common-wealth. Truly, this is much, if there be much truth in it" ('Apol.' p. 51).

"Dicono la Poesia in tutto esser niente, e una vana facultà, e ridicola. I Poeti essere huomini favolosi, e per chiamarli con piu dispettoso vocabolo, gli dicono fiaboni, i quali habitano le selve, e i monti, perche non sono dotati di costumi, ne di civiltà. Oltre ciò dicono i loro poemi essere troppo oscuri, bugiardi. . . . Appresso, gridano i Poeti essere seduttori de le menti, persuasori de i peccati, e per macchiarti (se potessero) con maggior nota de infamia, dicono che i Poeti sono simie de i Philosophi. Aggiungendo a questo essere grandissimo sacrificio contra Dio leggere ovare tenere i libri dei Poeti, e senza far alcuna distintione, con la autorità di *Platone*, vogliono che non solamente siano cacciati da le case, ma banditi dalle città, e le loro Scenice meretricole, approvando Poetico, fino alla morte dolci essere detestabili, e da cacciare insieme con loro, e in tutto da rifiutare" ('Geneal.' fol. 230).

The first of these objections, as enumerated by SIDNEY, is answered by BOCCACCIO in a chapter entitled "La Poesia essere utile facultà," too diffuse for quotation, though containing several passages which will at

once suggest correspondences in the 'Apologie.' To cite but one:

"Ma per questa scelerità finta da alcuni, non è da basimare universalmente la poesia, dalla quale veggiamo essere derivate tante virtù, tante persuasioni, ricordo, et ammaestramenti di buoni poeti che hanno havuto cura scriuere le considerationi celesti colloro sublime ingegno, grande honestà, e ornamento di stile, e di parole. Ma che piu? Non solamente è qualche cosa la poesia, ma una scienza venerabile. Et sicome nelle precedenti si ha veduto, et nelle seguenti si mostrerà, è una facultà non vana, ma piena di succo a quelli che con l'ingegno premon fuori dalle fittioni" ('Geneal.' fol. 231).

To the refutation of the second charge, that poets are necessarily liars, SIDNEY devotes considerable space:

"Now, for the Poet, he nothing affirms, and therefore never lyeth. For, as I take it, to lye, is to affirme that to be true which is false. So as the other Artists, and especially the Historian, affirming many things, can in the cloudy knowledge of mankind, hardly escape from many lyes. But the Poet (as I sayd before) never affirmeth. The Poet never maketh any circles about your imagination, to conjure you to beleieve for true what he writes. Hee citeth not authorities of other Histories, but even for hys entry, calleth the sweete Muses to inspire into him a good invention; in troth, not laboring to tell you what is, or is not, but what should or should not be: and therefore, though he recount things not true, yet because hee telleth them not for true, he lyeth not, without we will say, that *Nathan*, lyed in his speech, before alleged to *David*" ('Apol.' p. 62).

"The Poet nameth *Cyrus* or *Aeneas*, no other way, than to shewe, what men of their fames, fortunes, and estates, should doe" (*ibid.*, p. 53).

A section of chapter xiv of the 'De Genealogia' is entitled, "Che i poeti non sono bugiardi." As will be seen, the argument is precisely the same as that of the 'Apologie':

"Dico che i poeti non sono bugiardi, per cioche la bugia, secondo il mio giudicio, è una certa falsità similissima alla verità, per la cui da alcuni si opprime il vero, e esprime questo che è falso. . . . Onde affermano esser bugiardi i poeti, mancare di forze attentoche le fittioni de i poeti non s'accostano ad alcuna delle spetie di bugia, conciosia che non è loro animo con le fittioni ingannare alcuno, ne si come è la bugia, le fittion[i] poetice per lo piu non sono non molto simili, ma ne anco punto conformi alla verità, anzi non poco

discordanti, e contrarie. Così anco il poeta, benché fingendo menta, non incorre nella ignominia di bugiardo, essequendo giustissimamente il suo officio non de ingannar, ma di fingere. Con qual nome siano da chiamar quelle cose che sono scritte per Giovanni Evangelista nello Apocalipsi con maravigliosa maestà dei sensi, ma in tutto molte volte nella prima faccia discordanti alla verità? ('Geneal.' fols. 237-8).

"Quello, di che rimproverano Virgilio, è falso. Non volse veramente l'huomo prudente recitare la historia di Didone. . . . ma per conseguire con l'artificio, e velamento poetico, quello che faceva di mistieri alla opra sua, compose la favola in molte cose simile all' historia di Didone, ilche si come poco dianzi è stato detto, per antico istituto è conceduto ai poeti" ('Geneal.' fol. 239).

"Per Enea figura ciascuno atto a tal giuoco, di che doppo l'haverlo fatto allacciare, e finalmente fattoci vedere da quali attioni siamo condotti nelle scelerità, ci dimostra poi per qual via siamo ricondotti nella virtù" (*ibid.*).

And in another place, treating of the different kinds of fiction, he says:

"Percioche gl'heroici, benché paiano scrivere una historia, come Virgilio, mentre scrive Enea combattuto dalla fortuna del mare et Homero, Ulisse legato all'antenna della nave, per non essere condotto dal canto delle Sirene, nondimeno sotto velame hanno altro sentimento di quello che mostrano" (*ibid.*, fol. 234).⁵

The charge that PLATO banished poets from his Republic, is touched upon in several passages of the 'Apologie,' besides the one quoted above:

"But nowe indeede my burthen is great; now *Plato* his name is layde upon mee, whom I must confesse, of all Philosophers, I have ever esteemed most worthy reverence ('Apol.' p. 56).

"For indeede, they found for *Homer*, seaven Cities strove, who should have him for their Citizen: where many Cities banished Philosophers, as not fitte members to live among them" (*ibid.*, p. 57).

"*Plato*, therefore, (whose authority I had much rather justly conster, than unjustly resist), meant not in general of poets. . . . but only meant to drive out those wrong opinions of the Deitie (whereof now, without further law, Christianity hath taken away all the hurtful beliefe,) perchance (as he thought) norished by the then esteemed Poets" ('Apol.' p. 58).

⁵ See also the first part of this section, entitled "Che piu tosto egli si vede essere cosa utile che dannosa haver composto le favole" (fol. 233).

BOCCACCIO, in a section entitled "Che tutti i Poeti secondo il comandamento di Platone non sono da essere cacciati da le città," discusses the same question at great length. In the following passages the resemblances to the quotations from the 'Apologie' cover not only the argument but even some of the minor details of the wording:

"Egli ha paruto poco a i nostri maligni lo haver posto ogni suo sforzo per scacciar i poeti (se havessero potuto) delle case, e mani degli huomini, e pero, ecco che con una altra schiera fatta di novo fanno empito, e armati dell' autorità di Platone con scelerata gola mandano fuori sonore voci, dicendo per comandamento gia di Platone i poeti deversi cacciare dalle città, indi, per sovenire dove manca Platone, v'aggiungono, accioche con le sue lascivie non corrompano i costumi civili" ('Geneal.' fol. 244).

"Confesso adunque esser grandissima l'autorità di questo filosofo, se dirittamente viene intesa" (*ibid.*, fol. 245).

"Vorrei nondimeno intendere da questi, se istimano che Platone quando scrisse il libro della Repub. nelquale si comanda questo ch'egliino dicono, intendesse di Homero, cioè che se quella città gli fosse piaciuta, ei ne fosse da esser cacciato. . . . Molte famose città della Grecia, essendo ancho morto e povero vennero per lui in contentione, volendo ciascuna che fosse suo cittadino" (*ibid.*).

"Perche qual cosa e piu vera della philosophia maestra di tutte le cose questa per tacere de gl' altri hebbe i Cinici, e gli Epicuri, iquai involti in scelerati errori si sono quasi sforzati in alcune cose quasi dishonestarla, di maniera che parvero piu tosto di lei inimici che ministri. Ma dimando se per questi tali diremo esser da scacciar Xenocrate, Anaxagora, Panetio, e altri di questo titolo ornati, questo sarebbe ufficio di stolto, et ignorante." (*ibid.*, fol. 246).

"Simili Poeti anco, si come è stato detto per inanzi, non solamente aborrisce la religion Christiana, ma anco essa gentilità gli rifiutò. Questi veramente istimo esser quei che Platone commandò che fossero cacciati" (*ibid.*, fol. 246).

SIDNEY uses the word poetry in a broad sense to denote any "feigning notable images of vertues, vices or what else" ('Apol.' p. 29). —Verse he considered "but an ornament and no cause to poetry" (*ibid.* p. 28). BOCCACCIO does not say explicitly that verse may

⁶ Cf. SPERONI 'Dialogi,' fol. 153. The question is also discussed in BERNARDO TASSO's 'Ragionamenti della Poesia,' fol. 10.

be dispensèd with, but he everywhere lays great stress upon the importance of the "feigning." "Egli è pura poesia tutto quello che sotto velame componiamo, e stranieramente si ricerca, e narra" ('Geneal.' fol. 232).

His formal definition of poetry is as follows:

"La Poesia da gli ignoranti, e neglienti lasciata, e rifiutata, è un certo feruore di scriuere, o dire astrattamente e stranieramente quello che haverai trouato, ilquale derivando dal seno d'Iddio, a poche menti (come penso) nella creatione è conceduto. La onde, perche è mirabile, sempre i poeti furono rarissimi. Gli effetti di questo feruore sono sublimi, come sarebbe condurre la mente nel desiderio del dire, maginarsi rare, e non piu udite inuentioni, le imaginate con certo ordine distendere, ornar le composte con una certa inusitata testura di parole, et sentenze, e sotto velame di favole appropriato nascondere la verità. Oltre ciò se la inuentione richiede, armar regi, condurli in guerra, mandar fuori armate in mare, descrivere il Cielo, la terra, e'l mare, ornar le vergini di ghirlande, e fiori, designare gli atti de gl'huomini secondo le qualità, suegliare i sonnolenti, inanimare i pusillanmi, raffrenare i temerari, convincere i nocenti, inalzare i famosi con merite lodi, e molte altre cose simili" ('Geneal.' fol. 231).

A comparison of the two essays with reference to the minor similarities of language and expression would be aside from the purpose of the present examination. A few resemblances of this sort may be cited, however, as an evidence that SIDNEY had read the 'De Genealogia' and consciously or unconsciously reproduced its phraseology.

"As principall challengers step forth the morall Philosophers whom me thinketh, I see comming towards me with a sullen gravity, as though they could not abide vice by day light, rudely clothed for to witness outwardly their contempt of outward things, etc." ('Apol.' p. 30).

"Lasciano [i Philosophi] venire le loro faccie roze, per parer vigilanti, caminano con gl'occhi chini. . . Vanno col passo tardo, affine che sotto il soverchio peso delle considerationi sublimi da gli ignoranti siano tenuti vacillare. Vestono di un habito honesto. . . Il loro parlare, è rarissimo e grave, ecc." ('Geneal.' fol. 229).

"Sith the cause why it is not esteemed in Englande, is the fault of Poet-apes, not Poets" ('Apol.' p. 71).

"Alcuni di questi che si preferiscono a gli

altri dicono che i poeti son Simie de i Philosophi" ('Geneal.' fol. 242).

"Though the inside and strength were Philosophy the skinne as it were and beautie, depended most of Poetrie" ('Apol.' p. 21).

"Egli è pazzia credere che i poeti sotto le cortecce delle favole, non habiano compreso alcuna cosa" ('Geneal.' fol. 234).

"Fallen to be the laughing-stock of Children" ('Apol.' p. 20).

"Favole per li fanciulli" ('Geneal.' fol. 226).

"And with a tale forsooth he commeth unto you: with a tale which holdeth children from play, and old men from the chimney corner. And pretending no more doth intende the winning of the mind from wickednesse to vertue: even as the childe is often brought to take most wholsom things, by hiding them in such other as have a pleasant tast. . . . So is it in men (most of which are childish in the best things, till they bee cradled in their graves,) glad they will be to heare the tales of *Hercules, Achilles, Cyrus, and Æneas*" ('Apol.' p. 40).

"Essendo da credere che non pure gli huomini illustri. . . habiano locato profondissimi sensi ne i suoi poemi, ma etiandio non essere alcuna così pazzarella, vecchiacciulla, d'intorno il foco di casa che di notte vegghiando con le fantesche racconti alcuna favola dell' orco, o delle fate, e streghe, dalla cui spessissime volte finta, e recitata sotto ombra de le parole riferite non vi senta incluso secondo le forze del suo debile intelletto qualche sentimento alle volte da ridersi poco, per lo quale vuole mettere timore a i picciolini fanciulli, overo porgere diletto a le donzelle, overo farsi beffe de' vecchi, o almeno mostrare il potere de la fortuna" ('Geneal.' fol. 235).

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FOLK-ETYMOLOGY IN CANADIAN FRENCH.

MANY interesting examples of the workings of the linguistic instinct in the domain of popular etymology and word-transformation might be drawn from French-Canadian speech. A few of these may be mentioned here.

The term *maringouin* is applied to the mosquito and related stinging insects: and of this name the French-Canadian *gamin* has wittily made *malin coin*—The dialect of Quebec

1. *Le Naturaliste canadien*, xvii, p. 19.

has preserved *maskinongé*, an Algonkin name for a species of pike (*Esoxestor*), a term which folk-etymology has determined to be *masque allongé*, in allusion to the elongated and ugly head of the fish.²—Another aboriginal fish-name which has found entrance into the language of the French-Canadian is *manachigan* (also Algonkin), given to the bass; in the popular speech this has become *mâle achigan*, as if the signification of the Indian *manachigan* were "male bass."³—In Quebec the perch is often called *la perchaude* or *perchotte*, and it is interesting to find M. A. GÉRIN-LAJOIE writing the word *la perche chaude*.⁴

According to Abbé Cuoq and other authorities, the word *sacacomi* or *saccacomi*, applied to the leaves of the *Arctostaphylos uva ursi*, used to mix with tobacco for smoking, is a "corruption of the Algonquin word *sakakomin*." Sir JOHN RICHARDSON,⁵ however, states that it is corrupted from *sac à commis*, which name was given "on account of the Hudson's Bay officers carrying it in bags." In FRANKLIN'S 'Narrative of a Journey to the Polar Sea,'⁶ the following remark is made: "It [*A. uva ursi*] has received the name of *Sac à commis* from the trading clerks carrying it in their smoking-bags." Father PETITOT⁷ also has: "*Sac à commis*. Bruyère dont on fume les feuilles." KALM, RAFINESQUE, and CARVER, consider the name to be Indian, and in view of the fact that, in 1704, LA HONTAN⁸ speaks of "une feuille d'une odeur agréable qu'on appelle *sagakomi*," there seems little reason to doubt the American Indian parentage of the word; moreover in the Otchipiwé and allied Algonkin dialects cognate words are to be found. It seems certain, therefore, that *sagakomi* has, by folk-etymology, been corrupted to *sac-à-commis*.

Caniba was the appellation of a tribe of Indians of Abenaki stock; in the mouth of

the people this readily became *cannibale*,¹⁰ though we have no special reason to believe that these Indians were anthropophagi.—Among the Acadian French the term *barachois* is applied to the pond or little lake usually found behind the sand-bar formed by the action of the waves at the mouths of rivers and streams; the excess of river-water making for itself a passage through some portion of the sand-bank. M. FAUCHER DE SAINT-AURICE¹¹ thus explains the origin of the word: "L'étymologie de ce mot est facile à retracer; *une barre à cheoir*." One cannot, however, be certain that this is not a "folk-etymology," and one of the suggested derivations of *abboiteau* or *abboteau*, an Acadian French word for a sea-dike, *à bout d'eau*, may share the same fate. Another etymology for *barachois* has been put forward by M. J. M. LEMOINE,¹² who states that the term is applied in the Magdalen islands to low marsh land, and ventures the derivation *bar-échouée*.

Prof. A. M. ELLIOTT¹³ has shown how the supposed connection of the French *micmac* ('intrigue,' etc.) with *Micmac* the name of an Acadian Algonkin tribe, has contributed to give it a wide development of signification.—A very curious instance of word-change is recorded by LOSSING.¹⁴ It appears that when, in 1775, Arnold's men, who were marching upon Montreal and Quebec, came out of the woods in their colored hunting-shirts, the French-Canadian peasants said they were *vêtus en toile*. In some way or other the word *toile* was changed to *tôle* (=sheet-iron), and the rumor spread far and wide that the invading forces were clad in mail of sheet-iron, to which curious mistake, no doubt, many exaggerations were added, ere the real truth transpired.

Proper names have always been at the mercy of the folk-etymologists, and many wonderful transformations have taken place. A little fishing-place in Prince Edward Is-

2. Cuoq 'Lexique de la Langue algonquine' (1886), p. 194.

3. Cuoq, 'Lexique de la Langue iroquoise' (1882), p. 68.

4. Jean Rivard, Montréal, 1877, p. 95.

5. Lexique de la Langue iroquoise, p. 171.

6. 'Arctic Searching Exped.' vol ii, p. 303.

7. London, 1823, p. 737. Cf. LEWIS and CLARKE 'Travels to the Source of the Missouri River' (new ed., London, 1817) Vol. iii, p. 8.

8. 'Dictionnaire Déné-dindjié,' p. 321.

9. Vol. ii, p. 153.

10. PETITOT, 'En route pour la Mer Glaciale,' 2e éd., p. 30.

11. 'De Tribord à B.bord' (Montréal, 1887), p. 351.

12. 'Explorations of Jonathan Oldbuck,' etc. (Quebec, 1889), p. 203.

13. Amer. Journ. of Philology vii, 148-149.

14. 'Fieldbook,' i, 195. Cited in LEMOINE, Op. cit., p. 86.

land, so Mr. LEMOINE tells us,¹⁵ was called in the seventeenth century *Racicot*, from the name of a French gentleman who had something to do with it at that early period of the island's history. Now the place is known as *Rustico*, no doubt in analogy with a more familiar word.—In the Gulf region we find *Griffon*=*Gris Fond*, *Malbaie*=*Baie des Molues*.¹⁶ The *habitant* has a decided *penchant* for canonization, and there are many saints in Quebec for whom no place has yet been found in the calendar. In the region of the Chaudière we find *Saint Igan* and *Saint Rouston*, which are merely corruptions of *Sartigan* and *Sarasteau* (*Sarosto*), place-names of native American origin.¹⁷ In the eastern townships¹⁸ we meet with still stranger saints; *Stanford* has become *Saint-Folle*, *Somerset* appears as *Saint Morisette*, and, most curious of all, *Sainte Ivrognesse* has grown up from *Inverness*. In Montreal, it is said, *Metcalf* street has become *Rue Métal*, and Mr. *Fitzpatrick* was metamorphosed into M: *Félix Patry*.¹⁹ Folk-etymology, too, may have had something to do with the word *Malengueulée*, which appears as a name of the river *Monongahela*,²⁰ and with *La Cadie*,²¹ one of the earlier spellings of the name *L'Acadie* or *Acadia*, as it certainly had in subsequent years, in English, where we find the term *Arcadia* frequently in use.

These few instances may suffice to show what a field there is for the investigator in the domain of folk-etymology in French Canada.

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CHAUCER'S "TRUTH" IN 'TOTTLE'S MISCELLANY.'

IT is possible to reclaim at least one of the poems published in 'Tottle's Miscellany' under the head of "Uncertain Authors," or, as it was expressed originally, "and other,"

15. Op. cit., p. 192.

16. *Les Soirées Canadiennes*, 1861, p. 359.

17. LEMOINE. Op. cit., p. 113.

18. " " " " " *Les Soirées canadiennes*, 1866, p. 136.

19. *Les Soirées Canadiennes*, 1866 p. 136.

20. L'ABBÉ CASGRAIN. *Opuscules* (1876), p. 96.

21. So written by DE LAET, LESCABOT, etc.; also found in the Charters of Henry IV.

from its present state of anonymousness. The poem entitled "To leade a vertuous and honest life" is no other than a somewhat mutilated copy of CHAUCER's ballad on "Truth," which SHIRLEY, MS. T., calls a "Balade pat Chaucier made on his deeth-bedde." Mr. SKEAT doubts this statement, adding that it is "probably a mere bad guess." That "Truth" is one of CHAUCER's poems is sufficiently corroborated by the testimonies of SHIRLEY, the scribes of the MSS., and the CAXTON edition of some of CHAUCER's Minor Poems. This CAXTON edition was printed about 1477-8, and the poem is there entitled "The good counceyl of Chawcer," possibly suggested by the Cambridge (Gg. 4.27) MS. title, "Balade de bone conseyl."

In 'Tottle's Misc.' this poem was printed in the first edition, 5 June, 1557, that is, twenty-five years after the earliest collected edition of CHAUCER's works, edited by W. THYNNE, 1532.

A comparison of the reprint in 'Tottle's Misc.' with any of the texts published by the Chaucer Society, at once shows how much the poem has been deprived of its antique flavor and clearness of expression through successive editors. The Chaucerian poem, best preserved in Addit. MS. 10,340, reads thus (l. 2):

Suffise þin owen þing þei it be smal.

'Tottle's Misc.':

Suffise to thee thy good though it be small.

This latter reading agrees with that of the Fairfax MS. But ll. 4-6 have suffered most.

Addit. MS. ll. 4-6:

Prees haþe envye & wele blent oueral.

Sauoure no more þanne þe byhoue schal,

Reule weel þi self þat oþer folk canst reede.

'Tottle's Misc.' ll. 4-6:

Praise hath enuy, and weall is blinde in all

Fauour no more, then thee behoue shall.

Rede well thy self that others well canst rede.

The changes from *prees* ('crowd') to *praise*, and from *sauoure* ('savour, have a relish for,' according to SKEAT) to *fauour*, are ingenious. It is not improbable that the last editor has (mis)read *prees* (l. 4) *preis*, this being both the Old French and Middle English form for *praise*. The reading "Tempest þe nought," l. 8, had already been changed in the Chaucerian poem

(cf. MS. T.) to "Peyne *pee* nought," and in the 'Tottel's Misc.' appears as "Paine thee not." All the MSS. give l. 11:

Bywar *perfore* to spurne ageyns an al,
excepting MS. Cotton, Otho A. xviii, where we find the *n* transferred from *an* to the noun, thus giving *a nall*. And this is copied in the poem, cf. 'Tottel's Misc.'

The "daunte *pi* self" = subdue thyself, l. 13, of the older poem becomes "deme first thy selfe" of the younger.

Ll. 19-20 of the 'Tottel's Misc.':

Looke vp on high, giue thankes to god of all:
Weane well thy lust, and honest life ay leade,

follow more closely MS. T.:

Looke vpon hye and thanke god of al
Weyve *py* loustie and let *py* gooste *pee* lede.

Here *weane* has been substituted for *weyve* = 'waive, relinquish,' with little alteration of meaning. The unique envoy of the Addit. MS. is, of course, not a part of the 'Tottel's Misc.' poem.

It remains to say that the form in which this philosophical lore (suggested, as KOCH and SKEAT believe, by CHAUCER's study of BOETHIUS) is presented, bears a close resemblance to the moral ballads of DESCHAMPS. Compare, for example, No. xci (*Anciens Textes*, DESCHAMPS, vol. i, p. 197), ending with the refrain:

En tous temps doit homme estre veritable,
and No. clxxxi (vol. i, p. 317), complaining of the inconstancy of Fortune, and closing the last stanza with the lines:

Fuiez ses biens, car se Dieux me consult,
En tous temps est Fortune decevable.

CHARLES FLINT MCCLUMPHA.

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THE CHARPENTIER SERIES OF FRENCH FICTION.

FRENCH writers of fiction, with some few exceptions, affect subjects not generally considered suitable for the entertainment or the instruction of youth. The treatment of those favored subjects has been carried to a degree of 'warmth' and realism such that even adults have not felt wholly comfortable while glancing through the pages of the novel. Yet, with the increased demand for literature, there certainly was an opening for books fit

to be placed in the hands of girls and young men alike. The milk-and-water insipidities of those authors writing specially for *la jeunesse* which have so long been regarded in France as particularly suited to virgin minds, are so appallingly dull that American readers could not tolerate them. And yet the need of interesting stories well written in good French, is one which everybody learning or teaching the language feels constantly.

It was distinctly a "happy thought," therefore, on the part of the great publishing firm of Charpentier & Co., of Paris, to undertake the issue of a series of volumes written specially for the purpose by the masters of French fiction, suitable, as the prospectus puts it, *even* for young girls. FERDINAND FABRE, FERNAND CALMETTES, ANDRÉ THEURIET and LUCIEN BIART, are responsible for the first four books published. FABRE has led off with a gem: 'L'Abbé Roitelet,' recalling HALÉVY's idyllic love-story, but utterly unlike it in every respect save its literary excellence. The *abbé* is a poor little priest passionately fond of birds, and constantly getting into trouble with his ecclesiastical superiors in consequence. He fetches up finally in a mountain parish in the heart of the Cévennes and is there found by an old college chum, who tells the story. It is Christmastide, and the description of the midnight mass, the representation of the Nativity, and the benediction of the cattle, is one of the most admirable bits of word-painting which FABRE has ever produced. There is a tender grace and a sweet serenity about the old priest, and a suave freshness about the peasant mother who represents the Virgin, which captivate the reader.

CALMETTES' 'Sœur Aînée' is the simple, but dramatically told story of an elder sister's love, though Marie Dubol is really Tristan's cousin. The boy, sickly and with a highly-strung nervous temperament, accepts the devotion without noticing it; the girl's father does not appreciate her; even the hearty, bustling, common-sense doctor fails at first to recognize the force and beauty of Marie's character. There is a plot, and a sufficiently interesting one: the villain being a cold, cruel, heartless marchioness whose machinations well-nigh wreck many lives, but who is

dealt with finally in strict accordance with poetic justice.

THEURIET'S 'Le Bracelet de Turquoise' is proof that it is not easy to write just the class of book the Charpentiers want. It is written with all the author's well-known skill, and the character of the young bride, giddy and thoughtless, who leads her husband, an upright and conscientious official of the regular French type, to embezzle Government moneys, is admirably drawn. Of course she is a coquette, though *au fond* she loves her husband; but having flirted outrageously on the train with a stranger who turns out to be a Government inspector and who speedily discovers the husband's crime—it is inevitable that there should occur a scene which, told in THEURIET'S way, is likely to make young girls reflect considerably and wonder still more.

BIART'S 'Le Bizco' is a Mexican story of love, jealousy and murder, which is so perilously near being sensational that the line of demarcation which is supposed to divide it from that class of literature is often invisible. The freedom with which Micaela meets Miguel while herself engaged to another man, will probably be envied by the average French demoiselle.

But a charming book is JEAN DE LA BRÈTE'S 'Mon Oncle et mon Curé,' not written for the Charpentier series. It is a delightfully vivacious and *naïve* bit of autobiography, supposed to come from a young girl, left an orphan when a mere child, and educated by one of those lovely priests of whom the anti-clerical French are getting so fond—in books. The young woman, who bears a vague likeness to MARIE BASHKIRTSEFF, as far as the more pleasing side of that frank-spoken person goes, is in charge of a shrewish and miserly old aunt, from whose sour temper and cruel ways she suffers considerably, until almost by chance she learns the secret of taming her. Then Jeanne's "I will write to my uncle," stands her in as good stead as Suzanne's "*Ah! ce Voltaire, quel génie!*" in PAILLERON'S comedy. She does finally go to her uncle, and enters society. In his description of the young lady's unconscious offenses against the usages of the world, M. DE LA

BRÈTE has something of MUSSET'S delicious way of almost saying risky things and then leaving his reader very much ashamed of having thought them. The book is full of subtle wit and delicate analysis of character.

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JANSSEN'S INDEX TO KLUGE'S DICTIONARY.

II.

As intimated in MOD. LANG. NOTES for Nov., 1890, Miss HÄNTZSCHE has prepared an index to the Mod. E. words in the new edition of KLUGE'S Dictionary, and I am thus enabled to make the following corrections in JANSSEN'S work. As KLUGE'S own English Index is the same as that in JANSSEN'S book (cf. KLUGE, p. viii), the following list may be of use also to those that own only the Dictionary. Some of the corrections that I have made are of little value or are self-evident, but I have recorded them because they show the use of the old edition.

Page 144 ff.

After <i>adder</i> read NAB-	Below <i>coal</i> insert
ER†	<i>coalmouse</i> KOHL-
Below <i>alb</i> insert	MEISE.
<i>alarm</i> ALARM†	Cross out <i>comber</i> KUM-
Below <i>belief</i> insert	MER†
<i>believe</i> GLAUBE†	Change <i>Cornwallis</i> to
After <i>bit</i> add BISSEN†	<i>Cornwall</i> .
" <i>bite</i> cross out BIS-	After <i>couth</i> read KUND.
SEN†	" <i>cramp-irons</i> read
Below <i>bleak</i> cross out	KRAMPE.
<i>bleat</i> BLÖKEN†	" <i>crankle</i> read
Below <i>buoy</i> insert	KRING.
<i>bur</i> BORSTE†	Below <i>cudgel</i> insert
Below <i>burn</i> cross out	<i>cumber</i> KUMMER†
<i>burr</i> BORSTE†	After <i>dumpf</i> add DUN-
Below <i>cable</i> insert	KEL†
<i>cabliau</i> KABLIAU†	Cross out <i>dun</i> DUNKEL†
Below <i>champion</i> insert	After <i>fair</i> add FEIER†
<i>chance</i> SCHANZE†	" <i>fiddle</i> add GEIGE.
After <i>chap</i> read KAP-	Below <i>fly</i> insert
PEN	<i>flyte</i> FLUSZ†
Below <i>chicken</i> insert	Read <i>Friday</i>
<i>chick</i> †	After <i>gallow-tree</i> read
After <i>clang</i> cross out	GALGEN
KLINGEN	Below <i>ghost</i> insert
After <i>clank</i> add KLING-	<i>gift</i> GIFT†
EN.	

I have placed a † wherever the use of the old edition is betrayed by the form given or omitted by JANSSEN.

Below *hamble* insert
hame KUMMET†
 After *haver* read HA-
 BER.
 " *heifer* cross out
 KLEE†
 Cross out *kabljan* KA-
 BLIAU†
 Below *lammas* insert
lamp LAMPE†
 Below *lock* insert
loft LAUBE†
 Cross out *mad* MADE†
 After *mare* add MAHR
 " *market* read MAR-
 KET.
 " *marrow* cross out
 HARKE†
 Read *Monday*
 Place *mule* below mul-
 berry.
 After *oats* read HABER.
 Below *paw* insert
pawn PFAND†
 Below *peep* insert
peewit KIBITZ.
 Below *rare* insert
rash RASCH†
 After *red* cross out RET-
 TEN†
 Below *rich* insert
rid RETTEN†
 Read *Saturday*
 Below *sleet* insert
slick SCHLEI-
 CHEN†
 After *sound* add SUND†
 " *stud* add STÜTZEN
 Place *tevel* above
 thane
 Change *thank* to *thanks*†
 After *think* read DÜN-
 KEL not DÜN-
 KEN†
 Below *vinegar* insert
vineyard WIN-
 GERT†
 Cross out *waybread*†
 Below *wether* insert
weybread WEG†
 After *worse* WIRR read
 WIRSCH.
 Read *youngling*

Page 41. Cross out *style* FLUSZ†
 " 63. After *swumfst* add SUMPFF†
 " 206. Above *hafre* insert *harf* HARKE†

Mr. O. F. EMERSON reminds me that MOD. LANG. NOTES v, col. 411, should read: "The form *geoglere* . . . *jüglere* of the old edition." At the same place (col. 412) cancel "Below *sceppan* insert *sci* SCHINDEN," and after *spytan* read SPEUTZEN for SPENTZEN.

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A CLASSICAL REMINISCENCE IN SHAKESPEARE.

To the following passage in SHAKESPEARE'S "Henry V," Act iii, sc. 5, l. 50 ff.,

"Rush on his host as doth the melted snow
 Upon the valleys whose low vassal seat
 The Alps doth spit and void his rheum upon,"

STEEVENS has this note: "*Juppiter hibernas cana nive conspuat Alpes*, Furius Bibaculus ap. Horatium."

Although priority in the discovery of this parallelism thus rightly belongs to this early editor, I feel warranted in calling attention to the subject again, for three reasons. First, STEEVENS quotes the passage in HORACE incorrectly; secondly, he refers to it quite inci-

dentally, showing thereby that he failed to perceive the import of his reference for the elucidation of a unique construction in the English text; lastly, modern editors, so far as known to me, seem entirely to ignore STEEVENS'S observation, evidently regarding resemblance of the two passages as a purely accidental coincidence, unworthy of comment. I am, however, persuaded that this parallelism reveals on the part of SHAKESPEARE a veritable reminiscence.

The simile under notice, though omitted in OXBERRY'S stage edition of "Henry V" (London, 1823), is by no means a merely ornate appendage; on the contrary, it is introduced with admirable fitness for the obvious purpose of heightening the *ethos* of the passage. Personifying the Alps and representing them in the act of spitting and voiding their rheum upon the valley, is, of course, but a *figurative* mode of expressing the contempt and fury with which the French are to rush upon their English foe. But while the meaning is thus clear, the image itself is singularly inelegant and grotesque. Dr. SAMUEL JOHNSON, therefore, very justly remarked that "the poet has here defeated himself by passing too soon from one image to another. To bid the French rush upon the English as the torrents from melted snow-streams from the Alps, was at once vehement and proper, but its force is destroyed by the grossness of the thought in the next line." We may add that this grossness is enhanced by the tautological continuation of the vulgar metaphor in "void his rheum upon."

The most remarkable point, however, to be noticed in our passage, is the unique use of "Alps" in the singular number. The same proper name occurs in three other places in SHAKESPEARE: "Richard II," Act i, 1, 64, "Even to the frozen ridges of the Alps"; "Antony and Cleopatra," Act i, 4, 66, "On the Alps it is reported," etc.; and "King John," Act i, 1, 202, "And talking of the Alps and Apennines." The two former examples

¹ Both expressions are appropriately used in a *literal* sense in Shylock's speech ("M. of V." Act i, scene 3, ll. 104, 109, 118), for as QUINTILIAN (x, 1, 9) well puts it: "nam et humilibus interim et vulgaribus (sc. verbis) est opus et quae nitidior in parte videntur sordida, ubi res poscit, proprie dicuntur."

permit of no strict inference as to the grammatical number; in the last quotation, however, "Alps" is manifestly in the same number as the plural "Apennines," according to the well known principle of symmetry, in collocations of this kind; and if so, the peculiar ἄπαξ εἰρημέρον in our passage becomes still more remarkable, for the poet might equally well have said "void *their* rheum upon."

Now the coarseness of the metaphor, the tautology, and above all the surprising construction, are all admirably accounted for, if we admit that SHAKESPEARE had in mind this line from HORACE, 'Sat.' ii, 5, 41: "*Furius hibernas cana nive conspuat Alpīs*." The external resemblance between the two passages, especially as the metaphor is not of a kind that would readily occur to two poets independently, is indeed so striking that one would be reluctant to regard it as a mere coincidence rather than as an actual reminiscence, even if there were no internal evidence in favor of the latter view. Happily, such evidence is not wanting. For it is safe to assume that SHAKESPEARE, if he read the lines, had no suspicion of *Furius* being a proper name.² No English commentary could have given him the information that it is so, as none existed when "Henry V" was written (1599); the only translation³ of the 'Satires' possibly accessible to

² We are indebted solely to the scholiasts for the information that HORACE was here ridiculing the bombastic diction of FURIUS BIBACULUS, in whose turgid epic on the "Gallic War" the line *Juppiter hibernas cana nive conspuat Alpīs* occurred, the satirist cleverly parodying the verse by making FURIUS himself perform the duty which the poet had assigned to Juppiter. The same line is also quoted, but without the author's name, by QUINTILIAN viii, 6, 17, as an instance of far-fetched metaphor.

³ "Horace, his Art of Poetrie, epistles, satyrs, Englished and to the Earle of Ormonde by T. Drant, addressed," London, 1566. In the following specimen, kindly copied for the writer by Mr. GARNETT of the British Museum, readers of HORACE will with some difficulty recognise the original ('Sat.' ii, 5, 37-41).

"Plucke up your heart, leave all to me, try what a friend
can doo
In heate or colde, I am your own to rhyde or else to go.
Assay the consequence thereof, serve one or other wyll
Name thee, an heartie, friendly man, a man of wythe
and skill.
Thy hunger shall be great excesse, thy wante much
wealthe at ease,
The Tunye and the whale wyll be, scarce presents thee
to please!"

him reveals no trace of the proper name, and the context of the Latin contains no hint of the matter. SHAKESPEARE found himself accordingly obliged to join *Furius* as an adjective with *Alpīs*, which thus became the *only available* subject for the singular verb *conspuat*.⁴ This theory, then, explains not only how the poet, against his own better knowledge and contrary to all usage, came to use 'Alps' in the singular, but it also accounts for the tautological continuation of the metaphor, since "void his rheum upon" was easily suggested by the word *Furius*, the moment this was regarded as an adjective.

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Researches into the Nature of Vowel-Sound.

By LLOYD, R.J. Thesis presented to the University of London for the degree of Doctor of Literature. 1890.

THIS thesis represents a thoroughgoing, scientific attempt to find a basis for the classification of vowels that shall be grounded in the essential nature of vowel-sound. The system of BELL, which has been largely followed by leading phonetists, attempts a classification through an elaborate description of the various *articulations* (as "mid-back-wide-round," etc.), but this, valuable as it is as a supplement and guide, fails of offering a logical classification, and goes, at the best, but little beyond a descriptive enumeration, for it assumes to classify according to certain manifestations, rather than according to the essential nature of the sounds. The identification of different vowels with the categories of BELL, has been found too, in practice, to leave an uncomfortably wide ground for the play of individual caprice and subjective impression, which even the excellent system of measurements devised by Mr. GRANDGENT does not avail to eliminate.

An essential characteristic of vowel-sounds Professor TRAUTMANN ('Die Sprachlaute,'

⁴ To say that the Latin adjective is *furiosus* and not *furius*, or that the plural *Alpīs* is feminine, in no way militates against the above argumentation, for the English word *furious* easily stifled any suspicion as to its proper Latin equivalent, while *Alpīs* in the singular would be *masculine*, like Apenninus sc. mons.

1884) believed he had found in the natural pitch. Investigations made with the whispered vowels led him to the belief that each vowel has an inherent or natural pitch, determined by the resonance cavity attaching of necessity to each vowel position. At this pitch each vowel would be most easily and fully produced. The inadequacy of TRAUTMANN'S method, if it had not before been demonstrated by the disagreement of investigators as to what is the natural pitch of the various sounds, is now most clearly shown by the researches of LLOYD, though the test with which he deals, namely pitch, is the same. LLOYD'S investigations, the methods and to some extent the results of which have already been reported in the *Phonetische Studien*, started from various suggestions in HELMHOLTZ' 'Tonempfindungen.' A hint toward a method was, for instance, found in HELMHOLTZ' remark:

"When a bottle with a long narrow neck is used as a resonance chamber, two simple tones are readily discovered, of which one can be regarded as the proper tone of the belly, and the other as that of the neck of the bottle."

The earliest result of LLOYD'S investigations was the determination that each of the principal vowels has in the same way two main resonance chambers.

"What we really do," he says, "when we articulate an *i* vowel is to create a neck, of a certain proportionate size, to the vocal cavity. The tongue is so presented to the opposing surface of the hard palate as to leave a narrow channel between them, which is for the time being a veritable neck to the inner cavity."

For this inner cavity he uses the name "chamber," for the outer, the name "porch."

Without enumerating the steps by which the author arrived at his results, or attempting to describe the apparatus or the methods through which his determinations were made, it may be enough here to state his conclusion, that the essential character of a vowel sound depends upon the harmony of the tones and overtones natural to the two (or more) resonance cavities; or, as he states it:

The fundamental cause of any given vowel quality is the *relation* in pitch between the two resonances, irrespective of any narrow limit in absolute pitch."

He constructs therefore a vowel scale upon the basis of this relation or "radical ratio," which is a constant and permanent characteristic of each vowel. Thus at the beginning of the scale stands *u* with the radical ratio 1, because produced by two tones in unison; that is, the "porch;" with its large cavity produced by the drawing back of the tongue, exactly balances the inner cavity, and has in resonance the same pitch, in fact, the very nature of the *u*-vowel consists in the establishment, by help of tongue and soft palate, of just such a unison. The *o*-vowel (*o* as in *bone*) is produced by a tone and its octave, and stands next with a characteristic ratio of 2. At the extreme end stands *i* (as *ie* in *fiend*) with the ratio of 37, and between *u* and *i* a definite vowel-sound attaches to each *prime* number as a ratio, 1, 2, 3, 5, 7, 11, 13, 17, 19, etc.

These numbers represent the ratios of pitch, and are not to be confused with the ratios of capacity between the resonance cavities, from which the former are mathematically deducible. The first results of the author were obtained by the help of a combination of resonance cavities of the general description of a bottle, and by varying the relations of these it was found possible to produce from a whispering or hissing sound all the different vowels. Thus when the ratio of the two capacities was 102 the nearest approach was made to the *i*-vowel (as *ie* in *fiend*); when it was 68, to the "short" *i* of *pin*, etc.

The general fact of the dependence of the vowel quality upon relation of resonances rather than upon articulation, may readily be confirmed by the simple experiment of sounding *u*, and then suddenly opening the nasal passages. This increase of the inner resonance cavity will, without the least change in the oral articulation, shift the vowel-coloring strongly toward *o*.

Though in these investigations there is much in detail left incomplete and much that is unsatisfactory (notably, for example, the failure to find a place in his vowel-scale for some of the most important vowels), and though there are points where we think the author in error, as in his remarks on the development of the French nasal vowels, still we must accord the

work a place of the very first importance in the literature of its subject; first, because it is an uncompromising recognition of the position of phonetical science as one of the physical sciences, and secondly, because it represents the most hopeful attempt to secure a rational classification of the vowels since the appearance of BELL'S 'Visible Speech.'

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HISTORY OF ENGLISH PROSE.

English Prose: its Elements, History and Usage. By JOHN EARLE, M.A. London: Smith, Elder & Co.; New York: G. P. Putnam's Sons, 1891. 8vo, pp. 530. 16sh.

UNDER the strong and correct conviction that English poetry has hitherto been discussed by our critics and writers somewhat at the expense of the rich and ever expanding subject of our vernacular prose, Professor EARLE attempts in this work to restore, as far as in him lies, the just relation of these two great divisions of English literary expression. The table of contents is as follows:—i. Choice of Expression; ii. The Import of Grammar; iii. Some Mechanical Appliances (Punctuation); iv. Bearings of Philology; v, vi. The Leading Characteristics of Prose Diction; vii, Idiom; viii, Euphony; ix, Style; x, xi, xii. History of English Prose; xiii, The Pen of a Ready Writer.

The first four of these chapters the author terms analytical; the following five chapters (v-ix), synthetic; and the following three (x-xii), historical,—the closing chapter being made up of practical instructions through which the student, in the formation of style, may acquire the facile use of his pen. More definitely explained, we have, in the first and second sections (i-ix), what it is just to call the technical presentation of English Prose. Such topics as diction, grammar, punctuation, etymology, idiomatic usage, and prose rhythm, are studied—but limited attention being given to those cardinal laws and principles of prose discourse which the philosophic author is supposed to treat. Even in the discussion of style and its leading characteristics, the method is textual and verbal, rather than com-

prehensive and profound; it is philological rather than philosophical. As the author traces the history of English prose, he is careful to confine himself to the chronological rather than to the logical order, and we have specific criticism in the place of generalization. All this, as to plan and procedure, is good, but not the best and most desirable; and here we reach what must be regarded as the chief blemish of an otherwise admirable book. The method of minute and exegetical comment within the sphere of literary criticism may be said to have had its best days. In this department, as in others, students and readers are demanding the deeper and broader plan. The emphasis is to be laid upon the word 'literary,' rather than on the word 'criticism'; and while the author who is teaching us is supposed to observe all the accepted canons of the critical art, he is not expected to make them the prime purpose of his teaching, but ever to subordinate them to the higher art of literary interpretation and inference. As illustrative of this same defect in the line of philosophic treatment, the student will look in vain among the several chapters of this treatise for any coördination or logical *nexus*. Although the opening sections are called analytic, and the subsequent ones synthetic, it would be just as logical to reverse this order, while the closing sections, called historical, would naturally stand at the beginning. In short, there is no manifest sequence of parts and processes by which the reader is led along, step by step, to something like a syllogistic summation of teaching. Just exception might also be taken to the author's enumeration of the leading characteristics of prose diction, applying, as they do, more strictly to poetry, and being arranged, as they stand, in the order of an anti-climax. The first quality of prose style is not what LONGINUS calls 'elevation,' but what MATTHEW ARNOLD calls 'lucidity,' while the author dismisses without sufficient comment the next essential element of all writing—inherent vitality and vigor.

Students of English may take further exception to some of those literary dicta that Professor EARLE states with positive assurance. They are such as these: "The obscurities of Robert Browning have not hindered his suc-

cess as a poet. Poetry may be transparent or obscure, according to the genius of the poet"; Doctor JOHNSON was "the greatest master of the English Language that ever lived"; the emphatic eulogiums pronounced upon what is called the "import of grammar"; the strong assertions made as to the great indebtedness of prose to poetry, and the special prominence assigned in style to what the author gives us under the head of "Mechanical Appliances"—these and such as these are assertions open to discussion, and compel us in cases not a few to utter our dissent. We are sure, for example, that poetic genius cannot atone for poetic obscurity, and that English prose has made unwonted progress since the days of SAMUEL JOHNSON and the *Rambler*. Thus much in the way of counter criticism, and we gladly pass to more inviting matters.

There are one or two features of Professor EARLE's book that are especially attractive. We refer, first of all, to the place that he gives to Old-English prose in its relation to all later periods and forms, and his sharp rebuke of all those literary critics who insist that our vernacular prose began in the days of ELIZABETH, and knows no indebtedness to any prior age. Hence, he dwells upon what he aptly calls the first and second culminations of English prose, included, respectively, in the eighth to the eleventh century, and in the eleventh to the fifteenth. By way of practical illustration of our debt to these earlier eras, he cites at length from the charters and documents of the time of the 'Chronicle'; calls special attention to the writings of ALFRED, ÆLFRIC and WULFSTAN; quotes from the best authors subsequent to the Conquest; traces the consecutive history through MANDEVILLE, CHAUCER, WICLIF and MALORY on to the time of CAXTON and the revival of classical learning; impressing all the while the fact that the nexus between the earlier and the later is organic and vital, and must be so regarded by every candid critic of English. This is all to the point, and must be pressed with unabated zeal, in order to secure that restitution of English to its rightful place of which the author speaks. Upon our tenth-century prose special stress is laid, as an order of writing full of the old Saxon vigor and spirit; the prose of WULF-

STAN and ÆLFRIC; the prose of culture and character—a field of literary richness as yet untilled, and offering the rarest inducements to those who enter it. As the author suggests, "translation, to and fro, between Old-English and Modern English" will serve the double purpose of reviving interest in the earliest forms and infusing into the vernacular of to-day the old Alfredian energy. Old-English is as fresh and fruitful as it is old. Another feature that is thoroughly pleasing, is the place assigned to Thought and Personality in the developing functions of the prose writer. We are told, and correctly so, that subject-matter is more than form; that thought is superior to vocabulary, and that the imitation of the best models must ever be kept subordinate to the writer's individuality. Nothing, as we understand it, is more essential to the student of expression than just such teachings as these. "Sit down to write what you have thought," says COBBETT, "and not to think what you shall write." Be yourself and no other one, CARLYLE and EMERSON insist upon telling us. Expression, as MAX MÜLLER would say, is the "Science of Thought" applied in visible form. What a writer is in his mental and corporate selfhood, is quite above all that he says by voice and pen. The old Elizabethan Euphuism is not yet dead, and authors still are tempted to delegate their thinking to others, and surrender their own individuality to this or that literary lord.

Professor EARLE himself gives us an excellent illustration of the mental independence on which he is insisting. While the work before us contains, on almost every page, some helpful quotation from other authors or some appropriate reference to English and European literature, our Oxford critic is careful to maintain his own identity and opinion. Other authorities are adduced not by way of surrendering his own judgment, but rather in order to confirm them by contrast and to give to the reader a catholic and candid view of the subject discussed. Moreover, by way of practically proving his own theory, he fully expects the English student who consults this volume to do his own thinking in his own way, quite apart from the conclusions of the author. As Mr. WHIPPLE has suggested, it is one thing to

be a literary pupil, and quite another to be a literary slave.

We are thus led, in closing this rapid survey, to state that the best element in Professor EARLE's treatise, as in any treatise, is its stimulus. Whatever its errors of method and opinion; its unhappy fondness for such expressions as 'palmary,' 'concinnity,' 'belletristic,' and similar ones of the Johnsonese order; and whatever its occasional failure to substantiate its own theories as opposed to those of others (such as HERBERT SPENCER and MATTHEW ARNOLD), the book is vital and vitalizing in its character—a literary tonic to those who carefully peruse it, and thus a valid contribution to the great and ever greater department of English study with which it deals. I know of few topics, if indeed of any, within the range of our vernacular, so fraught with mental impulse and withal so fascinating, as that of the genesis and growth of English prose. It is a topic to the discussion and interpretation of which we may bring our best ability, logical, critical and philosophic; and one which opens out before us with ever new unfoldings, the more profoundly we investigate it. To trace the English of ALFRED down to the English of MATTHEW ARNOLD and Cardinal NEWMAN and our American LOWELL, and to show how the one is organically as well as chronologically related to the other; to show the connection of this development with English thought and character and life in the respective centuries, as well as with that of classical and modern Continental tongues; in a word, to study the philosophy of English prose literature as DRAPER has studied the intellectual development of Europe, or as GUIZOT has studied European civilization—this is nothing less than captivating in its attractiveness, as it is in its mental scope and recompense. Along this line, such men as MINTO, SAINTSBURY, GALTON, MORLEY and others have already done most valuable work, while it is but just to Professor EARLE to say that the study of English prose which he here offers us marks a decided advance in the discussion, and is as much a credit to English criticism as it is an incentive to English authors and students.

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THE ENGLISH NOVEL.

The English Novel in the Time of Shakespeare, by J. J. JUSSE-RAND, translated from the French by ELIZABETH LEE. Illustrated. New York: G. P. Putnam's Sons; London: T. Fisher Unwin. 1890.

THE English title of the book before us is a curious misnomer, as "the Elizabethan novel" of which it treats turns out only a loose employment of that term to include such widely different works as Sir THOMAS MALORY'S 'Mort D'Arthur,' the 'Arcadia' and 'Adam Bede.' If words mean anything, the word 'novel' is certainly now restricted by general consensus to that form of fiction in which human character is presented as portrayed and developed through incident. As someone has well said, the evolution of the novel has gone hand in hand with that of the individual, and if the extraordinary adventure of Prince Parthenophile interest us less than the misanthropic ravings of a Podsnyscheff, it is because man, even in the examination of an unusual but possible human disease, is a preferable theme to the impossible endowments of the impossible heroes of romance. M. JUSSE-RAND has found it necessary to go "all the way back to the flood" for the origins of the novel; why not all the way to Creation, does not appear. While in his concluding chapter he carries his subject through Commonwealth times and the days of 'Le Grand Cyrus' and 'Clélie,' to break off with 'Oronooka.' Again the reason is not at all clear, unless it be that Mrs. BEHN's work was published just before the actual dawn of the English novel. "English prose fiction from the earliest times to the publication of Mrs. BEHN's 'Oronooka,'" would therefore be a title more accurate and far less misleading for this really interesting book, which is justified—if justification be deemed necessary—by the homogeneity of the subject and the fact that little or nothing has been done connectedly on this topic.

We are not going to object to M. JUSSE-RAND's assertion that the elements of the novel are found in the earliest forms of literature. A substitution of the word 'fiction' for 'novel,' converts the statement into a truism. We can agree that in such a sense the Atridae

are early productions of the novelist, but we shall ask M. JUSSE-
RAND to go a step further with us and accept the tales of CHAUCER as well. As a matter of fact, there is infinitely more of the stuff of which real novels are made in the admirable character sketches of the 'Canterbury Tales,' and in the dramas of HEYWOOD and JONSON, than is to be found in all the epics and romances from 'Beowulf' upward. The medium, verse, has next to nothing to do with the question. CHAUCER, a born novelist, clothed his stories in verse because verse was the medium in best repute during his age. He happened, to be a poet as well as a novelist, and he has lived for the wedded glory of his genius. The greater Elizabethan dramatists were likewise born novelists, and like CHAUCER chose the most popular contemporary medium of expression, the drama. In some, as in MARLOWE, the poet predominated; in others, as in HEYWOOD, the poetic faculty was slender, while power in the delineation of human passions and character was predominant. On this last depends the success of novelist and playwright alike. Under modern conditions CHAUCER, JONSON, and SHAKESPEARE might have written novels, and perhaps have represented each the Fielding, the Thackeray, and the George Eliot of his period. If the nature and relations of things are to be discovered by their inherent likeness and dissimilarity, it is only by a careful distinction between essential and accidental peculiarities that we can hope to gain any real knowledge. We can not hesitate to affirm that while the epic, the drama and the novel are in the line of direct descent, a pastoral such as the 'Arcadia,' by reason of its poetical and ideal character, may well be denied so close a relationship to the novel.

The first chapter of our work is concerned with the popular romances of the middle ages and their effect on succeeding fiction. M. JUSSE-
RAND has put his finger on a passage in 'Le Morte D'Arthur' which he regards as the first attempt at analysis of feeling to be found in the English prose romance. These "first traces" are commonly misleading, although his general proposition which involves no more than a statement of the purely objective character of early English literature, is al-

together irrefragable. In this chapter we hear a great deal about "the French conquest of England," a phrase that rings sweetly on the Gallic ear; and learn, what may perhaps have been another Gallicism, that it was of set purpose that the Normans "treated all the heroic beings who had won glory in or for England as if they had been personal ancestors of their own." The following chapter, on Tudor times and customs, a familiar topic of late, is compiled from the usual authorities, and brings out with special emphasis the effects of Italian and French literature on the period.

In the third chapter we reach our real subject with LVLV's 'Euphues.' M. JUSSE-
RAND is evidently much impressed with what may be termed LVLV's unnatural history, and fairly revels in monsters of all description. There is much on the Bestiologies of mediæval times, an account of TOPSELL's 'Historie of four-footed beastes, describing the true and lively figure of every beaste, London, 1607,' and a number of cuts from that instructive work labelled 'The Lamia,' 'the cockatrice,' with dragons *ad libitum*. Our author has evidently caught the spirit of MANDEVILLE and other ancient travellers, and reproduces for our edification the sea-serpent as conceived by the contemporaries of King James I, doubtless when under generous potations of Canary. M. JUSSE-
RAND's estimate of LVLV is, on the whole, that usually received before the subtle distinctions of Dr. LANDMANN, whom he mentions, unsettled the question. He characterizes 'Euphues and his England' not unhappily as "*Lettres persanes* reversed, Montesquieu making use of his foreigner to satirize France, and Lyly of his to eulogize his native land," and speaks of LVLV's imitators as continuing "their model's work in contributing to the development of literature chiefly written for ladies." It is curious to note the surprise with which French authors regard the comparative purity of English literature. We remember the instance of an educated French gentleman who upon reading 'Silas Marner' expressed his pleasure and admiration in tones of a rising scale, until the climax was reached in the expression: "Why, the merest schoolgirl could read this story without a blush!"

Under the heading, "Lyly's legateses," M. JUSSELAND considers that interesting class of stories, the work of GREEN, LODGE, BRETON and other worthies, which contributed so strongly in subject-matter and treatment to the Elizabethan drama, and exerted so marked an effect on the work of the master-dramatist himself. We can not feel altogether satisfied, however, with M. JUSSELAND's treatment of this topic; there is an air of *persiflage*, and an attitude approaching contemptuous tolerance towards many of these works which, to say the least, is alike unscientific and uncritical. The "sea-coast of Bohemia" is an old joke to English-speaking readers, and was perpetrated at least as long ago as JONSON's visit to DRUMMOND. But when M. JUSSELAND gives as his judgment of 'Pandos-to' that "rarely did a more unlikely and a cruder tale come from the pen of our novelist" [GREENE], we can not but consider such a guide as positively misleading. In the consideration of the pastoral romance our author is more at home, and it may well be presumed that as long as critics write, the excesses and absurdities of the pastoral will remain a fair mark for the feathered or venomous arrows of every critical cross-bow. In another place, after mentioning the unusual number of editions through which some of GREEN's stories ran, M. JUSSELAND adds: "There was a far greater demand for them than for any play of SHAKESPEARE"; from which we are to infer the lamentably inferior taste of the age. Of course there was a greater demand for the printed works of GREENE. Everybody could see SHAKESPEARE any afternoon at the cost of a small admission fee and ferriage across the Thames; then what need to read him? The stories of GREENE could be read only, and hence the larger edition of his works. SHAKESPEARE's very popularity rendered the publication of his plays unnecessary in such an age, to say nothing of the well-known custom of the day by which they remained the private property of the Theatre. When shall we be able to get the absurdity of the misconception that SHAKESPEARE was neglected by his own age definitely and finally brought home to every foreigner and cryptogrammatist?

The chapter on the Picaresque novel is ex-

tremely entertaining, and we are glad to find justice there done to the superlative excellence of the redoubtable THOMAS NASHE. If there is an Elizabethan deserving the title of novelist, that man is NASHE, the humorous, delightful, terrible "English Aretine," who alone wrote vigorous, vernacular English in the midst of the ponderous Latinism and the foppish Euphuism and Arcadianism of the day. It is greatly to be regretted that the prevailing tissue of NASHE's works is such that the realistic dyes can be separated from the texture only by the destruction of the combined fabric. As M. JUSSELAND observes, NASHE "seems to have foreseen the immense field of study which was to be opened to the novelist," and to have anticipated the realism and no little of the power of FIELDING and DEFOE.

As already observed, the concluding chapter has little if anything to do with the subject title of the book. But the opportunity was not to be lost; for in the period of the later Stuarts, English literature was almost completely dominated by French influence, and Mlle. DE SCUDÉRY reigned the crowned goddess of romance. "Have you read 'Cléopâtre'?" writes a lady to her lover, "I have six tomes on't here that I can lend you if you have not. Since you are at leisure to consider the moon, you may be [at] enough to read 'Cléopâtre.'" M. JUSSELAND finds it difficult to consider ten pages of these romances "without an aggressive animosity towards their authors"; and it is certain that their English imitations were no improvement in brevity or sanity over the French originals. The book concludes with a brief account of Mrs. APHRA BEHN's 'Oroonooka,' in which our author discovers some of the "ideas of Rousseau before Rousseau" and "a peculiar sort of heroism which recalls Scudéry, and at the same time Fenimore Cooper."

The work is a beautiful specimen of typography and is abundantly illustrated with excellent reproductions of contemporary pictures and prints. There is genuine originality in the choice of subject, and the book is given a permanent value by its copious notes and citations of authorities.

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The Little Gypsy, from the Spanish of MIGUEL DE CERVANTES SAAVEDRA, by the Sophomore Spanish Class (1889-90) of Vanderbilt University, with an introduction by WALLER DEERING, M.A., Ph.D. (Leipsic), Adjunct Professor of Teutonic Languages in Vanderbilt University. New York: James Pott & Co., 14 & 16 Astor Place. 12mo, pp. 143.

THE first English translation of the 'Novelas Exemplares' of CERVANTES appeared in London in 1640.¹ It contains however only the following novels: "A storie of two damsels," "The Lady Cornelia," "The liberall lover," "The force of blood," "The Spanish ladie," and "The jealous husband." It is in every way a delightful book, and is one of the best examples of prose translation that I have read. The translator, JAMES MABBE, also chose to turn his name into Spanish, as it appears on the title-page. The work in addition to being a faithful rendering of the original, possesses that charm of style which is so attractive in the better English prose works of that period.

Nearly two centuries elapsed before the next English translation known to me appeared. In 1832 THOMAS ROSCOE, in his 'Spanish Novelists,' translated three of the Exemplary Novels: "Rinconete and Cortadillo," "The Pretended Aunt," and "El amante liberal." It may however be said, in passing, that the *Novelas* as originally published by CERVANTES in 1613, contained twelve novels, and did not include the second of the stories translated by ROSCOE. The "Pretended Aunt" (*La tia fingida*) was first published in a "castigated" edition at Madrid in 1814, and afterwards, without omissions, at Berlin in 1818. It is from the former edition that ROSCOE has made his translation.

In 1855 a translation by WALTER K. KELLY of all the Exemplary Novels, appeared at London; and following this, the next attempt to turn into English any of the novels of the greatest Spanish poet, is the little book that heads this article. A translation of a Spanish classic in this country is such a rarity, and

1. Exemplary novells; in sixe books. Turned into English by Don Diego Puede-Ser. London; printed by J. Dawson for R. M. 1640. Fo, pp. 323.

the work under consideration is so exceedingly well done, that this little book demands more than a passing notice. Whoever has tried to render faithfully and conscientiously into English any of the idiomatic Spanish of CERVANTES or indeed any of the prose of the *buon secolo* in Spain, knows what difficulties are to be overcome. A thorough and trustworthy dictionary of the period is entirely wanting. The dictionary of CUERVO may supply this want, but it is too large and is beyond the reach of the ordinary student. It seems strange indeed, that while we have special dictionaries of DANTE, of MOLIERE, of CORNEILLE, and of other writers, no Spaniard has ever thought it worth the while to write a dictionary of Spain's greatest poet, and to clear up some of the obscure phrases and allusions we so often meet in his writings.

The book before us is the result of the work of a class of young ladies studying Spanish under Professor P. A. RODRIGUEZ at Vanderbilt University, and the class, as well as their learned instructor, may feel proud of this evidence of their knowledge and skill. The prose is translated with remarkable fidelity—only here and there we meet with a slight omission, now a word, now a phrase, that to our ears might sound objectionable. But this is very seldom, for the page of CERVANTES is rarely marred by coarseness. Indeed he says:

Una cosa me atreveré a dezirte, que si por algun modo alcançara, que la leccion destas Nouelas pudiera induzir a quien las leysa, a algun mal desseo, ò pensamiento, antes me cortara la mano con que las escribi, que sacarlas en publico.

The poetry, on the other hand, is translated with much freedom—it is often merely a paraphrase of the original. The poem on p. 63, "From 'neath thy magic touch, oh Preciosa," is beautifully rendered, though in Spanish it is in the form of a sonnet (*Quando Preciosa el panderete toca*, etc). So the redondillas, *Gitanica, que de hermosa*, are spiritedly given on p. 24, though here also the measure is changed.

I have made the following notes in my reading:—P. 21, *asomose Preciosa a la reja* is rather "Preciosa peeped through the lattice;" 'approached' is given just below, in *los otros*

acudieron á la reja.—P. 23. In *que trae esta carta el porte dentro*, does not *porte* mean 'postage' rather than 'charges'? In a letter written by Sir WILLIAM GODOLPHIN, English ambassador at Madrid, in 1671, speaking of the rates of postage in Spain at that time and alluding to letters coming from Paris to Madrid, he says they "pay the same *Port* with these from Brussels." And again, "The Spanish port of letters is very small."²—P. 26, *Quien me lo ha de enseñar* is rather 'what need of any one to teach me?'—In the following line *renco*, translated by 'hoarse,' is perhaps better rendered by 'lame.'

I mention these few words only to show how carefully and concientiously the work has been done, for they were all that I noticed after a close comparison with the original. It is to be regretted that the modesty of master and pupils has withheld from us the names of the young ladies who have done such highly meritorious work.—It should be added that Dr. Deering's introduction, in which the style and character of the novels of CERVANTES are discussed, with a brief analysis of "La Gitanilla," is a graceful and appropriate piece of work.

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GERMAN PRONUNCIATION.

1. *Die Aussprache des Schriftdeutschen*. Mit dem "Wörterverzeichnis für die deutsche Rechtschreibung zum Gebrauch in den preussischen Schulen" in phonetischer Umschrift sowie phonetischen Texten. Von WILHELM VIETOR. 2. Aufl. Leipzig: Reissland. 1890. 12mo, pp. 101.
2. *German Pronunciation: Practice and Theory*. 2nd ed., revised and enlarged. Same author and publisher. 12mo, pp. 131.

THESE two books are really the same work. No. 1 is intended for Germans, No. 2 for English speakers. The first section contains a concise and lucid presentation of general phonetics. (The author uses BELL's terminology

2. *Hispana Illustrata*, or the Maxims of the Spanish Court etc., London, 1803.

in the English edition.) The second section, "das gesprochene Deutsch," treats first of the standard pronunciation, then of the sound-values of the letters of the alphabet, and lastly of German accent—a chapter that is too short in No. 1, but longer and more satisfactory in No. 2. From No. 2 the author has taken, and added to No. 1, the specimens in a phonetic transcription which is easily acquired, very accurate, and very instructive. I have used this book in my German Seminary with a view to drill in phonetics and to orientation for the doubtful points in pronunciation.

As to standards, VIETOR is the most unprejudiced and liberal authority I know. He is the embodiment of his own ideal of "the best speaker who most effectually baffles all efforts to discover from what town or district he comes." In my humble opinion, medial *g* as sonant stop should have been given in the transcribed texts, and not in the footnotes or in brackets. In general, is it not better to insist, with foreign students, upon the purist's, or, if you like the pedant's, standard of pronouncing formal discourse and lofty poetry, rather than invite the slovenly, colloquial pronunciation of light comedy and easy intercourse? I am glad that VIETOR reiterates, what seems to me an indisputable fact, that the stage pronunciation may be looked upon as the best standard, and that from it and from all elevated discourse certain sounds are banished. I have in mind Professor CURME's statements (MOD. LANG. NOTES vi, col. 6): "It is not clear to me why so many phoneticians take the stage pronunciation as their standard." "The uvular *r* possesses a vitality that neither actor, schoolmaster nor pedant can destroy." "I did not hear this pronunciation [of final *g* as surd stop] in any theatre." Compare with this VIETOR, No. 1, § 29, "on the stage and in artistic song there still predominates the stop (*Verschlusslaut*)—except in *-ig*—both medially and finally (*tage, ták*)."

Professor CURME heard final *g* uniformly given the same as initial *g*. Professor HEWETT, who attacked my statement that final *g*=surd stop on the stage (see MOD. LANG. NOTES iv, col. 429) did not say how he heard *g* pronounced, but asserts, "the first rule in the official rules of pronunciation pre

scribed for all the Prussian theatres, including Hanover, is 'g is never to be pronounced as k.' I have not been able to find these rules that apply to all the Prussian theatres, including Hanover. I wish very much that Professor HEWETT would produce them, and publish the part that treats of *g*. I have seen Count VON HOCHBERG's rules for the royal theatres in Berlin. The rule as to *g* was reprinted in *Phonet. Stud.* i, p. 92. It says:

"Das *g* nach *n*, wenn es mit diesem gleichsam einen laut bildet, darf nur kaum anschlagend und nie wie *k* gesprochen werden (*rang* nicht *rank*)."

I am delighted that in this case I heard correctly, for my Grammar says, § 385, 1: "final *ng* is *q* (=back-nasal-sonant) according to the standard." The Count must have had in mind some provincial Hanoverian actor, who said *Dink* (=d^{ig}k) for *Ding* (=d^{ig}). The general statement as to *g* is, "Die allgemeine aussprache des buchstaben *g* ist die leicht anschlagende, zwischen *ch* und *k* liegende." What does this mean? I do not know. I quote VIETOR's laconic remark upon these rules, "zu bedauern ist, dass die ansichten der genannten (TIECK, DEVRIENT, STOCKHAUSEN) nicht auf besserer phonetischer und orthoepischer grundlage ruhen." The above named gentlemen had been consulted by Count VON HOCHBERG. Who does not pity the poor actors who had to pronounce such a *g*? No wonder that Professor HEWETT left Berlin convinced that in that city "there is no absolute uniformity of pronunciation on the same stage." It is very clear that the theatrical "powers that be" need just such a little book as VIETOR's, which is the most successful and trustworthy attempt to popularize phonetics. VIETOR is a very accurate observer, has published very valuable statistics as to pronunciation in his *Phonetische Studien*, and is free from hobbies and dialect prejudices.

The following misprints call for correction: P. 3 middle, *e* should be *o*; p. 12, l. 2 from the bottom, "desselben" should be "derselben"; p. 25 middle, *e* should be *ö*; p. 26 sub *v*, the first "anlaut" should be "auslaut." In § 36 *qu* is twice transcribed by *kw* (*w*=labio-labial); in the vocabulary and texts it is always transcribed by *kv* (*v*=labio-dental).

In conclusion, I should like to express the wish that the author add the "Wörterverzeichnis" of the German edition to the English edition, because it is very valuable for reference.

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GOETHE'S "TASSO."

Goethes Tasso von KUNO FISCHER. Heidelberg, 1890. 8vo, pp. 353.

THIS treatise is published as the third and last part of the 'Goethe-Schriften, Erste Reihe,' by the distinguished Goethe-scholar, and is much larger than the two preceding parts, on GOETHE's "Iphigenie" and "Die Erklärungsarten des Goetheschen Faust," which together occupy some 150 pages. The present work is in every way worthy of its author, and represents a distinct gain to our knowledge of GOETHE and of his workmanship as represented in one of his great dramatic masterpieces. In the study of "Tasso," as of no other work of GOETHE except "Faust," we can follow the development of modern literary criticism. From 1839, the date of the appearance of LEWITZ' monograph, until the present time, there have appeared many critical studies of "Tasso," by LECKHARDT, DÜNTZER and KERN, by LEWES and HETTNER, and especially by program-writers, representing a gradual change from subjective to objective treatment of the work. But it remained for FISCHER to sift thoroughly the sources of "Tasso" and to trace far more thoroughly than had yet been done the origin of the *dramatis personae*, of their characteristics, and of a multitude of details of the drama; and, with the aid of references in GOETHE's letters and diaries to his work and his own life, to set forth as clearly as possible the ideas which he has incorporated in "Tasso," their gradual development, and their relation to his own intellectual life.

FISCHER shows that the character of Antonio, as we find it in the finished poem, did not occur in the first concept, the prose "Tasso." His reasons for concluding this are based on three facts:

(1.) Antonio is not mentioned in MANSO or MURATORI, the sources from which GOETHE directly or indirectly took his plot.

(2.) GOETHE's letter to Duke KARL AUGUST of April 6, 1789, says referring to "Tasso":

"Ich habe noch drei Scenen zu schreiben, die mich wie lose Nymphen zum Besten haben, mich bald anlächeln und sich nahe zeigen, dann wieder spröde thun und sich entfernen."

And a little later on:

"Wenn ich vor den Feiertagen die letzte Scene des ersten Aktes, wo Antonio zu den vier Personen, die wir nun kennen, hinzutritt, fertigen könnte, wäre ich sehr glücklich. Fast zweifle ich dran. Sobald sie geschrieben ist, schicke ich sie."

From this direct testimony of GOETHE, which has been either overlooked or directly contradicted by critics, it is evident that in the first concept the fourth scene of the first act was missing (else why did GOETHE leave it until the last to be rewritten?), and that Antonio did not appear in the first act, and therefore was not conceived as in the finished drama.

(3.) As secondary evidence in support of this assertion, we have the fact that the first scene of the first act was finished in four weeks, between Oct. 14 and Nov. 10, 1780; and three days later, Nov. 13, GOETHE is able to write to FRAU VON STEIN: "Mein erster Act ist fertig geworden." Although we know with what astonishing rapidity GOETHE wrote at times, it is hardly possible that he wrote one scene a day, corresponding in all to 511 lines of the finished poem.

"Tasso," as GOETHE first conceived it, was not to represent the triumph of the poet over the man of the world, ending, as HETTNER conjectures, with the crowning at the capitol at Rome, but was, as AMPÈRE recognised, a "heightened 'Werther'" (cf. ECKERMANN, 'Gespräche,' Th. iii, pp. 109 ff.; 117 ff.). It was a 'Werther' saved by his creative impulse and power of song, which GOETHE purposed to portray.

"Und wenn der Mensch in seiner Qual verstummt
Gab mir ein Gott zu sagen wie ich leide"

(ll. 3432-33).

That this theme was present in GOETHE's mind at the time of the first conception of "Tasso," is indicated by the verses ending: "Sei ein Mann und folge mir nicht nach," with which he prefaced the second edition of 'Werther' 1775, and he again recurred to it

in the 'Trilogie der Leidenschaft,' 1823-24. It is very characteristic that GOETHE, after having passed out of the storm-and-stress period of his existence, should again take up the favorite theme of that period, remodelling it to suit his new ideas. What was there in his relation to FRAU VON STEIN and in the life of TASSO, which would suggest such a plot as that proposed by HETTNER? Would the overstepping of the bounds of Platonic love lead to anything but a tragedy? In the second act of the first concept the quarrel probably took place between Tasso and a courtling, as described by MANSO.

When GOETHE took his "Tasso" in hand again during the first months of 1788 while at Rome, he immersed himself in the study of SERASSI's 'Vita di Torquato Tasso,' which had appeared in 1785. Now first he conceives the character of Antonio as we know it. Traits were taken from the historical characters, BATTISTA PIGNA, ANTONIO MONTECATINO, and the poet GUARINI. But above all he has before his mind the image of himself as statesman and man of the world, and it is the reconciliation of the poet with the statesman, of GOETHE with GOETHE, the subject at that time uppermost in his mind, which the second theme presents. A fact which has escaped FISCHER's notice, and which shows how little importance is to be attached to the historical ANTONIO MONTECATINO as the original of GOETHE's Antonio, is the occurrence of the name BATTISTA for ANTONIO in the fifth scene of the manuscript H¹ in the Goethe-archives at Weimar (v. GOETHE's 'Werke,' Weimar edition, vol. x, 1889, p. 428 and pp. 434-37). Also, in H¹ verses 3103-4 were as follows:

"Als hört' ich nur den schwachen Widerklang
Von Pignas Stimme."

In reality the historical PIGNA corresponds better than MONTECATINO to GOETHE's Antonio. But GOETHE has handled this character more freely than any of the others, and it is ideal rather than historical.

On pages 443 [281]-450 [298] and page 468 [316] FISCHER discusses Tasso's acquaintance with Antonio, and arrives at the conclusion that there is a dramatic antinomy between the first two and the last three acts, in that in the

first part Antonio appears as a new acquaintance of Tasso, while in the last part they are represented as having been acquaintances although not friends before Antonio's departure for Rome. The latter part of FISCHER's assertion, viz. that Tasso and Antonio are old acquaintances, is correct, as there are numerous passages in the last three acts referring to their previous acquaintance. The former part of the assertion, viz. that in the first two acts they are represented as meeting for the first time, FISCHER bases on ll. 760-62, 1196-98, 1219-22, and especially on ll. 939-40:

"Und nun, da wir Antonio wieder haben,
Ist dir ein *neuer* kluger Freund gewiss."

In a note on p. 447 [295] FISCHER expressly states "that there is no passage in the first two acts bearing on the relation of Tasso and Antonio, from which we could infer that they are old acquaintances and opponents." In this I disagree entirely with FISCHER. If there were such a contradiction, FISCHER would be compelled to conclude that it was due to the character of Antonio in the first concept, which was superseded by the Antonio of the finished drama, i. e. the rival at the court of Alphonso, with whom Tasso has the quarrel in the second act. But by MANSO this rival is not described as a new acquaintance, and in fact the quarrel as depicted by MANSO necessitates the supposition of an intimate acquaintance between Tasso and Antonio. It might be possible however, that GOETHE has here depicted his relation to Baron FRITSCH during the first part of his stay at Weimar, as it is a well-known fact that FRITSCH considered GOETHE an upstart; but this is very uncertain. If, as FISCHER asserts, and I believe correctly, the character of Antonio first took form in GOETHE's mind in Italy, how is this supposed contradiction to be explained? Was it necessary that Tasso should be represented as a new arrival at the court of Ferrara in order to account for Antonio's jealousy and the consequent quarrel? Not at all. Nor do I think that it was GOETHE's intention to account in this way for the quarrel, at least not in the second version. When Tasso arrived at the court of Ferrara, he was, as he himself says, an "unerfahner Knabe," a poet with talent but without brilliant achievements. He was joy-

ously received by the Princess Lucretia and by her introduced to her sister Leonore, but he often came in contact with the sedate statesman Antonio, who was, according to his own statement, careful in the selection of his friends, and who regarded with displeasure the stormy passion and unrestrained conduct of the "boy." Some time after Tasso's arrival, Antonio was sent on a mission to Rome, and during his long absence Tasso has grown into a young man, retaining naturally some of the faults and excesses which are due to his youth and poetic imagination, but beloved by all and achieving the highest renown by his poetic works. When Antonio returns, after having brought his mission to a successful end, it is to find his place as favorite at the court occupied by this "Müssiggänger," as he invidiously calls him; and we are not astonished at his vexation and his harsh treatment of Tasso, which brings about the quarrel. Could anything be more exasperating to a man of Antonio's rank and age than Tasso's self-confident and indiscrete greeting? "Sei mir willkommen, den ich *gleichsam* jetzt zum erstenmal erblicke." But it is the very consciousness of the injustice of his treatment of Tasso, which prepares the way for the final friendship that springs up after, and in consequence of, the tragedy of Tasso's love.

Three of the four passages which FISCHER cites as proving that the acquaintance is a recent one, are from Tasso's mouth, and are to be ascribed to the change which has taken place in him; and the last two are important in accounting for the quarrel. The other passage, the speech of the princess (ll. 939-40) quoted above, refers to Antonio's long absence and to the friendship, instead of mere acquaintance, which she hopes to bring about between them; and FISCHER's assertion is directly disproved by her speech, ll. 767-779; especially ll. 767-70, 775-79:

Es ist unmöglich dass ein alter Freund,
Der lang entfernt ein fremdes Leben führte,
Im Augenblick da er uns widersieht,
Sich wieder gleich wie ehemals finden soll.

Wird er dann

Auch näher kennen, was du *diese Zeit*
Geleistet hast; so stellt er dich gewiss
Dem Dichter an die Seite, den er jetzt
Als Riesen dir entgegenstellt.

Tasso's words, ll. 941-50, also presuppose an earlier acquaintance. How could Tasso form such a judgment from the meeting in Act i, sc. 4 alone? But it is very unfortunate for FISCHER's theory that Antonio does not refer to their acquaintance as new in Act ii, sc. 3. Moreover, the whole tone of their meeting in Act i, sc. 4 is that of men acquainted with each other, as is shown especially by Antonio's answer to Tasso's greeting, ll. 581-84:

TASSO.

Auch meinen Gruss! Ich hoffe mich der Nähe
Des vielerfahrenen Mannes auch zu freun.

ANTONIO.

Du wirst mich wahrhaft finden, wenn du je
Aus deiner Welt in meine schauen magst.

This assumption of a dramatic antinomy leads FISCHER to the yet more subjective statement, that there is the same contradiction in the relation of Antonio and Leonore in the first two and the last three acts. He reads out of ll. 577-78,

Auch ich begrüße dich, wenn ich schon zürne.
Du kommst nur eben da ich reisen muss.

the fact that Leonore and Antonio meet for the first time.

FISCHER, also, conceives GOETHE's Tasso in accordance with the historical TASSO, as having spent ten years at the court of Ferrara, p. 391 [239]. This, of course, would be irreconcilable with the assumption that in the first two acts Antonio meets Tasso for the first time, and would be another example of the antinomy. Assuredly GOETHE does not depict Tasso as a man thirty-one years of age, and he cannot have been so long at the court of Ferrara. Antonio calls him 'Knabe' l. 1599 (cf. note in THOMAS's ed.), and the entire shading of his character is youthful. It must also be considered that although Tasso and the princess have since their first meeting entertained a secret love for each other, it is only on this day that they confess it to each other (Act ii, sc. 1).

On pages 467 [315] and 475 [323] FISCHER misconceives the cause and nature of Tasso's punishment. He places the blame of the quarrel entirely upon Antonio's shoulders, and thinks that Tasso was unjustly punished. It seems to me that Tasso bears, if not as much blame as Antonio, at least a part of the

blame. It is his uncontrolled, stormy manner, his want of tact and disregard for the personality of others, which offends Antonio; and when finally in a moment of unrestrained passion he draws the sword on Antonio, it is the transgression of the law which brings on him arrest. However much we may sympathize with him, we must not forget that he has made himself amenable to the law, and therefore he is punished (cf. ll. 1415 and 1528-32). It is a forerunner and intimation of the second and greater transgression of the "Sitte" in the last act, which precipitates the tragedy.

With the exception of these few points I can only praise the book. It is one of the most finished and scholarly studies of a work of literature which Goethe-scholarship has given us.

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Der französische Accent, eine phonetische Untersuchung von ED. SCHWAN und E. PRINGSHEIM. [Sonderabdruck aus dem Archiv für das Studium der neueren Sprachen und Litteraturen.] Leipzig, 1890. 8vo, pp. 68.

DIEZ says that in none of the Romance languages is it so easy to determine the position of the accent as in French, yet discussion of this question has followed discussion, and no sure result has yet been reached. EDUARD SCHWAN, Privatdocent in the University of Berlin, here reviews the various theories that have been advanced, and divides them into five groups—which however cannot always be clearly separated.

I. The first group has but few adherents. It was introduced by OLIVET in his 'Traité de la prosodie française' (1736), where he says that French has no accent (*accent prosodique*), its monotony being however relieved by the oratorical accent (*accent oratoire*). MASSET (1606), MAUPAS, GRIMAREST and, to a certain degree, THÉODORE DE BEZA hold the same view. In Germany, PLOETZ was one of its adherents, but went over later to the following group.

II. This group, that of the *historical school* as represented by DIEZ, regards the accent as resting on the last sonorous syllable, the Latin

accent being, with but few exceptions, its original source. GASTON PARIS, in his 'Accent latin,' sustains this theory, one very popular with French grammarians, and accepted by such recent phoneticians as STORM, VIETOR, PASSY and BEYER. PALSgrave, NICOT, DUEZ, D'ALLAIS, RÉGNIER, among older writers, belong to this group.

III. The *phonetic school* asserts that in polysyllabic words the accent is not upon the last, but upon some preceding syllable, usually the first. Among the older writers, MEIGRET, DUBROcq, DURAND, and even BEZA, may be placed here. The German RAFF, in 1840, begins the series of the modern scholars of this group. In England CASSAL spread this theory, and was followed by SWEET, who says that "the word-stress (in French) is generally on the first syllable." MERKEL stands for this theory at the present day in Germany, but with slight concessions in the direction of the historical school. The latter school, on the other hand, makes a still further-reaching concession to the phonetic school. DIEZ says that the French accent is very variable, and can sometimes be drawn over to a preceding syllable. G. PARIS says that a new accent, the secondary, is developed beside the main accent. STORM, BEYER, VIETOR and PASSY, all hold with PARIS. STORM brings in further the *oratorical* accent, and mentions, as does SWEET, a *logical* accent, both of which are apt to disturb the principal accent.

IV. The fourth group is made to include the scholars who accept two accented syllables. MERKEL has already been mentioned; he says that a syllable can be marked in three ways: (1) the strength of expiration is increased, forming the Latin *ictus*, or English *stress*; (2) the pitch of the vowel is raised; this is the *accent* in the musical sense (i. e. *ad-cantus*); (3) the syllable can be lengthened. He believes that the first accent mentioned, or *stress*, is upon the first syllable of polysyllabic words, while the accent heard upon the last sonorous syllable would be that of the pitch. WULFF holds similar views. SCHUCHARDT affirms that the musical accent which every long vowel possesses, has drawn the expiratory accent to itself. TH. KAUFMANN believes the weaken-

ing of this expiratory accent to have begun in the sixth century. MEYER-LÜBKE places the musical accent upon the last syllable, the stress accent being upon the first.

V. The two authors of the fifth group bring in, in addition to the accents mentioned under the preceding group, a new force—emphasis (*das Bestreben*). STANISLAUS GUYARD's short work is epoch-making, but his theory of the regular divisions of speech, corresponding to those of music, need not be explained here, as it is contrary to the laws of French accentuation. PIERSON follows him, but with a too complicated system; he retains the principal accent on the last syllable, in which he is followed by SUCHIER and KOSCHWITZ.

After examining these various theories, we may well say, with SWEET, "*Frenchmen in fact have no idea of where they put the stress*," a statement however that might, with some degree of truth, be applied to all nations.

The second half of the work is devoted to an explanation, by E. PRINGSHEIM, of the use of the Scott-König Phonautograph—an explanation that cannot be followed here, owing to the lack of diagrams. The object is to record, upon prepared paper, the sound-waves formed by ordinary speech, and, from this record, to ascertain the *pitch*, *stress* and *tone-color* of the various words, used singly and in connected discourse. The principles followed are purely physical, and are so simple that they can be readily understood even by one who has no more than an elementary knowledge of physics. The number of waves in a given space as determined by this instrument, indicates the *pitch*; the amplitude of these waves marks the force with which the sound is produced, i. e. the *stress*; while the *tone-color* is shown by the shape of each wave. None of these three elements can be ascertained with perfect accuracy, but the ingenuity shown in applying the phonautograph to the uses of phonetics is certainly very great, and the results will no doubt be still more satisfactory, as the means of obtaining them become perfected.

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ENGLISH METRES.

TO THE EDITORS OF MOD. LANG. NOTES:

SIRS:—I feel confident you will kindly open the columns of your valuable journal for a few remarks upon the two reviews which have appeared in American periodicals of my 'Neuenglische Metrik,' namely, an anonymous article on the first part of it, which was published in the *Nation* for May 1, 1890, and another article, on the whole work, by Dr. F. B. GUMMERE, which appeared in MOD. LANG. NOTES, vol. iv, p. 145 ff. (1889).¹

First of all, let me acknowledge my indebtedness to the authors of these articles—as well as to the author of the review of the first volume of my work, which appeared in the *Nation* for Oct. 12, 1882—for the painstaking way in which they have executed their task. I am the more grateful to them, inasmuch as, apart from a very able review in the *Scots Observer* (July 27, 1889), and another one which will appear shortly, as I am told, in the Cambridge *Journal of Philology*, none of the great English periodicals, so far as I know, have hitherto taken any notice of the work. Altogether, it appears to me (and, I have no doubt, to many other German students of English philology as well) that the interest in the scientific study of the English language and literature is much keener in America than it is in England.

This being the case, it is evident that the criticisms passed on the 'Neuenglische Metrik' in the leading American periodicals, cannot be matters of indifference to me as regards either the praise bestowed, which is more than the book deserves, or the fault found with it in respect to certain details—criticism which in several instances I believe to be undeserved. Permit me, then, to point out here the more important points on which I would call in question the remarks of my critics.

Thus, the anonymous reviewer in the *Nation*—for the sake of convenience I shall call him

¹ We have received from Prof. J. M. HART of Cornell University the following communication:

"I am the author of both the *Nation* reviews referred to by Prof. Schipper. Although not shaken in my views, I am too grateful to him for his services in behalf of the history of English metres to shrink from applying the good old maxim, *Audi alteram partem*."—Eds.

Mr. A—says (p. 356): "Among the errors of a general nature we note the author's disposition to regard his own statement of Anglo-Saxon verse (in vol. i) as conclusive. This statement might have passed eight years ago, but should now be readjusted to the new method established by Sievers." Now, whatever my shortcomings may be, I cannot plead guilty to the general charge of overvaluing my own work; nor can I yield the point in this particular case. The first part of Prof. SIEVERS' excellent paper was published in vol. v of the *Beiträge* (1885), of which Mr. A. undoubtedly is a careful reader. So he must have noticed that in vol. xi there is an article on the metre of the Anglo-Saxon poem "Judith," based entirely on SIEVERS' principles. This article was signed KARL LUICK, and dated Vienna, March 18, 1886. It was written when Dr. LUICK was still a pupil of mine and a member of our English Seminary. As far as I know, Dr. LUICK, who is now *Privatdocent* in the University of Vienna, was the first who publicly adopted SIEVERS' principles, and I am proud to say that the subjects for his article on alliterative verse were proposed to him by myself, and that the treatises themselves were published with my full approval. This, of course, could not be known to Mr. A; but, in the passage following that quoted above, he must have entirely misunderstood my words. I said (p. 3) that in opposition to the regular succession of long and short syllables existing in the classical metres, in Teutonic poetry the thesis plays an inferior and more fluctuating part than the arsis. This general statement is in perfect conformity with the structure of the alliterative line, as at present elucidated by Prof. SIEVERS.

On pp. 13, 42, and everywhere else in my book, I have used the word *Altenglisch* in the sense of Early English (cf. vol. i, p. 3), quite distinct from Anglo-Saxon and Modern English. It may be that Mr. A does not like this terminology, but is he justified in saying that it is not sufficiently precise?

Mr. A objects to the assumption of a standard line. But can there be any doubt of the necessity of admitting such a line for the sake of comparison? Again, if he disputes my assertion that the coincidence of word and foot

(diæresis) always produces a disagreeable, chopping effect (instead of *always* I should have said 'generally' or 'frequently'), I may be allowed to ask Mr. A whether he would prefer a succession of a dozen verses all composed of monosyllabic words, or an equal number of verses of the usual structure, with only now and then a diæresis occurring in them.

Concerning my statements as to the suppression of the *Auftakt* and "hovering accent" I have nothing to retract, in spite of what Mr. A and Dr. GUMMERE have said against it. Although in most cases the first feature is not to be looked upon as an ornament of the verse, yet I have quoted a certain number of examples which show that it really *is* susceptible of artistic treatment. As another proof of it I have referred (pp. 242-244) to MILTON's "L'Allegro" and "Il Penseroso." Dr. GUMMERE thinks I am wrong in taking this view of the metre of the above poems; his own opinion seems to be that they are a mixture of trochaic and iambic lines. But I am afraid I shall not be able to accept his opinion until he has shown that it was MILTON's own view (and even then MILTON might have erred unconsciously, as the example of COLERIDGE shows, who thought himself the inventor of this particular kind of verse); and until he has proved that the historical method of discussing and analyzing this metre, and English metres in general, is wrong.

As to hovering accent, it certainly is, as Mr. A justly remarks, amongst the veriest commonplaces of English poets and poetasters; but it has not yet been proved that commonplaces always belong to the happiest and most refined modes of poetical or metrical expression. There is no rule without exceptions, and the example quoted by Mr. A may be one of these; I might therefore have said that this license is *usually* to be blamed, instead of *always*. But for the dissonant effect of it in most cases I have given, I think, more than a sufficient number of examples, and if Dr. GUMMERE thinks that a verse like

"O Derwent, winding among grassy holms"

is quite as good from a metrical point of view (apart from the poetical associations connected with it), as the verse:

"Among a number one is reckon'd none"

SHAKESPEARE, "Sonn.," 136, 8.

"You have among you many a purchas'd slave"

ib. "Merch." iv, 1, 90.

I must confess myself unable to share in this opinion.

Mr. A believes that the translation of *nicht übeltönend* is 'not bad.' This shows that even so good a German scholar as he undoubtedly is, may also occasionally make a mistake. If I had written *nicht übel tönend* or *tönt nicht übel*, he would have been right; but *nicht übeltönend* means 'not dissonant'; the negation is to be emphasized.

The remark on p. 65 which he quotes is of a general nature, not merely referring to SHAKESPEARE, although I do not hesitate to repeat that the frequent occurrence of *light* and *weak* endings in the later plays of SHAKESPEARE is very often not of advantage to the structure of his blank verse during the fourth period of his dramatic career. If Mr. A fails to understand what I mean by an evident tendency in SHAKESPEARE's later dramas to revert to a certain regularity, I may be allowed to explain here (although I think that it was made sufficiently clear in my book) that I had in view chiefly that matrical peculiarity in reference to which Mr. FLEAY in his 'Shakspeare Manual' (p. 133) has expressed the same opinion.

Touching the phonetic difference between *Verschleifung* (slurring over of a syllable) and *doppelte Senkung* (dissyllabic thesis), there can be no doubt of its existence, although Mr. A does not seem to perceive it. I can only commend to him its reconsideration.

As to *Zerdehnung*, I admit that it may be looked upon in different ways; but as it is generally evolved through the exigencies of the metre, I thought best, in a work on versification, to treat it chiefly from a metrical point of view, not omitting, however, to point to the occasional syllabic value of the final *r* or *l*.

The terms lyric and epic cæsure are objectionable, according to Mr. A. This may be the case from a merely empirical point of view. But I think Mr. A should have refrained from blaming this in an historical treatment of the subject, such as mine is. In the first volume of my work (§§ 180, 181), I have

given my reasons for adopting these terms, which are not of my own invention, but were introduced by DIEZ in his famous treatise 'Über den epischen Vers.'

I have not said nor tacitly assumed, as Mr. A thinks, that there must be a *cæsura* in every line (cf. i, 258, 458; ii, 24, 27). Nor was Mr. A entitled to say that I have "echoed Guest's absurd attempt to connect Chaucer's 'Tale of Melibeus' somehow with the beginnings of blank verse," or "the cheap and puerile jibes of Campbell" concerning BYRON'S blank verse. I think I had the right to refer to the quotations of these two authors, if I thought proper to do so. Besides, neither GUEST nor I have said that CHAUCER intended to write the "Tale of Melibeus" in blank verse; on the contrary, I have distinctly stated that such an opinion must be rejected. And as far as BYRON'S blank verse is concerned, I have tried to characterize it in a few words according to my knowledge, and quoted from NICHOL'S 'Byron' the judgment which CAMPBELL passed on the versification in BYRON'S drama of "Werner." That is all. My own opinion—which is shared, however, by others, although not by Mr. A—may be an erroneous one. But why should this be "unworthy of the book"?

Mr. A might also have been charitable enough not to impute it to my ignorance that the ending *-es* in *certes*, which had been given already in vol. i, p. 471 as an adverbial ending, is in vol. ii, p. 92, merely to save space, mentioned under the head of a genitive-ending in *-es*; and he might have thought of the same reason for my putting in brackets the ending *-uence* after *-ience*. What would Mr. A say, if I laid it to his charge that, in the first column of p. 357 of his article, the name of the poet whom, as he thinks, I have much wronged, is spelt both Byron and Biron, or that in the second column of p. 456 the word "synicese" is spelt with a *c* instead of a *z*?

I am glad, however, that Mr. A likes my treatment of the various forms of trochaic verse. Only I do not see why I am more original here than anywhere else in my book.

I have to add only a few words concerning Dr. GUMMERE'S article in MOD. LANG. NOTES.

As to the neglect of MATTHEW ARNOLD,

this poet, unfortunately, is not the only one I saw myself compelled to disregard. Had I been able to work out my book in the British Museum, the result would have been different, although in this case the work probably would not have appeared much before the end of the century.

Regarding the chapter on the Sonnet, the greater part of it was worked out there. Dr. GUMMERE might have taken notice of my excuse (p. 877)—that of illness—for not having been able to bring it to an end in the same way, instead of making me responsible for the many insignificant sonneteers I have quoted from 'The Book of the Sonnet' by LEIGH HUNT and S. LEE. They were not of my selection, nor—to tell the truth—was I struck with admiration of them. But if the merit of my book is statistical, this enumeration and classification of many of Dr. GUMMERE'S compatriots cannot be altogether superfluous.

The run-on line quoted from WYATT, certainly *is*, according to my judgment, dissonant; the similar remark regarding THEODORE WATTS' sonnet refers, of course, to the run-on verse connecting the first and second half of the sestet. The pause should be after the third line of the sestet instead of in the fourth, according to the strict rules of the Italian sonnet, which might have been rigorously observed in an English sonnet intended to illustrate this particular kind of poetic form.

Such æsthetic remarks, however, on run-on lines, *cæsuras*, etc., relate to the matter of taste, and I admit that many English or American critics may be much better judges of these things than I am, although the reviewer of my first volume in the *Nation* paid me the much too flattering compliment (as I always thought, and as it now appears), that I am "possessed of a thoroughly English ear."

May I be allowed to repeat that I am most grateful to the two American scholars who have reviewed my book, for having pointed out in it several mistakes, as well as for having passed upon it, on the whole, judgments so favorable.

J. SCHIPPER.

University of Vienna.

THE DACTYLIC HEXAMETER IN
ENGLISH PROSE.

TO THE EDITORS OF MOD. LANG. NOTES:

SIRS:—In the closing paragraph of MARCH'S 'Anglo-Saxon Grammar' we are told that "the old dactylic cadence runs through all racy Anglo-Saxon English style"; and the author cites a passage from BUNYAN that begins with four very passable dactylic hexameters.

A marked dactylic rhythm is often present in the language of the Bible: Colossians iii, 19, is a complete hexameter line,—“Husbands, love your wives, and be not bitter against them”; so is the first beatitude—“Blessed are the poor in spirit: for theirs is the kingdom of heaven.”

The Springfield (Mass.) *Weekly Republican* for November 14, 1890, contains a very poetical editorial entitled “One Indian Summer Day.” In the beginning of the first paragraph the writer quotes nine lines from LONGFELLOW'S “Evangeline.” His third paragraph consists of a dozen original, unconscious hexameters printed as prose. I cite the paragraph exactly as printed:

“On that rare day the earth lay in absolute slumber. The light western breeze scarcely stirred the pine leaves high up in the ether. The hemlocks were whispering softly as the sigh of the zephyr disturbed them, and out from the hazel covert the grouse now and then went whirring. Over the broad forms lightly there brooded the sense of contentment, and the forests sighed gently as through them the breezes caressingly wandered. And the broad earth seemed transmuted to a region of pure illusion, as if at a breath it might vanish—as if all that seemed was but Maya,—the sun in its shining subdued, the vault of the high skyey spaces, no less than the sinuous river that gleamed white far into the cloud-bank of vapors that clung close to earth and shut in the common horizon,—or the hills that were lost as they rose in the veil of the magical distance.”

A pupil has suggested to me that the rhythmic susurrus which charms one in ‘Lorna Doone’ is often a dactylic swing. The book begins:

“If any body cares to read a simple tale
told simply,
I, John Ridd, of the parish of Oare,
in the county of Somerset” . . .

But let me close with the words that end the fourth paragraph of the book; I hope that the “gentle reader” will not question my right to use them:

“Thankful to have stopped betimes, with a meek and wholesome head-piece.”

A. H. TOLMAN.

Ripon College.

“SIMPLE, SENSUOUS, AND PASSION-
ATE.”

TO THE EDITORS OF MOD. LANG. NOTES.

SIRS:—As a note to the article on “Simple, Sensuous, and Passionate” in the December number of the MOD. LANG. NOTES, and as an instance of an independent and almost simultaneous deliverance on the same text, I should like to call attention to a passage from a review on JOHN MILTON by FREDERICK POLLOCK in the *Fortnightly Review*. I quote from *Littell's Living Age*, No. 2421, November 22, 1890, p. 453:

“One more point in the treatise ‘On Education’ is the place given to the study of poetical composition, which is made a sort of crowning accomplishment. Here occurs a sentence constantly misquoted; the mistake is repeated even by so careful a critic as the late M. Scherer. Milton is supposed to have laid down as things needful in poetry that it should be simple, sensuous, and passionate. The fact is that he is not laying down any rule at all. Speaking of the relation of poetry to rhetoric, what he does say is that, as compared with rhetoric, poetry, or rather the art of poetry, is ‘less subtle and fine, but more simple, sensuous and passionate.’ Prose had not then attained its modern directness and simplicity, and the new world which has been opened to modern languages by prose fiction did not then exist. Poetry, on the other hand, must be allowed to have become, on the whole, considerably less simple, so that Milton's contrast has lost much of its force for us. It is impossible, for instance, to say that Scott's poems are ‘more simple, sensuous, and passionate’ than his novels. What has been taken for the great poet's deliverance on the eternal rules of his art is really a felicitous but transitory formula of criticism, an historical landmark, not an instrument of present use.”

J. B. HENNEMAN.

Hampden-Sidney College.

BRIEF MENTION.

A series of lectures before the Academy of Natural Sciences of Philadelphia, has been published under the title 'Races and Peoples' by Dr. DANIEL G. BRINTON, Professor of Archæology in the University of Pennsylvania. This work presents an interesting survey of the chief results, "the latest and most accurate researches," of the science of ethnology in an attractive dress that is well suited to the comprehension of the layman and is especially suggestive to the student of modern languages. After giving us a chapter each on the physical and psychical elements of ethnography, the writer proceeds to discuss the beginnings and subdivisions of races, at the head of which he places the Eurafrian stock in its South and North Mediterranean branches. It is especially this part of the book, covering lectures iv, v, that ought to be read by every student of European speech. He will find given here in broad outlines the evidence behind which the ethnologist entrenches himself in overthrowing the supposed Asiatic origin of the Aryans, "whose ancestral tribe must have lived in geographical surroundings not to be found in the Aryan districts of Asia" (which held only a small minority of Aryans) while in Europe they had their abode from the remotest historic times. The author sets forth how, more than half a century ago and two decades before Dr. LATHAM advanced this theory, the eminent Belgian naturalist, D'OMALIUS D'HALLOY, "lost no opportunity in showing that the ancestors of the modern Europeans belonged originally to the continent they now inhabit," and expresses his belief that the debate on this subject "is so nearly terminated that the conclusion may be accepted that the Aryan peoples originated in Western Europe and migrated easterly." The probable prot-Aryan migrations are sketched, and the fact noted that recent archæological researches into the geological condition of the Caucasus, show that these mountains were covered with glaciers, and that "no vestige of human occupation previous to the neolithic period has been found in this alleged cradle of the human race." The last chapter of the book discusses some important ethnographic problems; such as, acclimation, the mingling of white and black

races, influence of civilization on savages, extinction of races, etc. A notice of the work, particularly of the ideas advanced on the subjects just mentioned, may be found in the *Monist*, vol. i, pp. 131-33. (New York: N. D. C. Hodges; pp. 8, 313).

The Clarendon Press, Oxford, has sent out a clear and succinct statement of the chief characteristics of the Finnish language, under the title: 'Finnish Grammar,' by C. N. E. ELIOT, M. A., Fellow of Trinity College, Oxford. This small octavo volume consists of an Introduction of forty-seven pages, the Grammar proper of 229 pages, and selections from the literature covering fifty pages. In the preface the author states as his object in writing the book:

"To give a simple and clear account of the Finnish language, chiefly of that form of it which is now recognized as the ordinary vehicle of literary composition. . ."

The Introduction gives an interesting survey of the present condition of Finno-Ugrian studies, discusses the place held by Finnish in this stock of languages, its literary development, and the recent investigations regarding it as compared with the Lappish, Esthonian, etc. The author maintains that Finnish, though belonging to the agglutinative type of speech, represents a close approximation to the Aryan model; the declensions are similar to those of Latin and Greek; the imitation of German models has produced a sentence taxis which often rivals in difficulty that of the ancient Greek, and while it is the most difficult language spoken in Europe (except the Basque) its territory is being enlarged at the expense of the Russian and Swedish. In this connection it may be remarked that the student of phonetics will find striking examples of vowel harmony and consonantal adaptation in the author's observations on pronunciation. Some of these however are characterized by that lack of definiteness, from a practical point of view, which is so often fatal to the usefulness of general descriptions of the sounds of a language. Witness, for example, "ö is like the French *eu*," "the length of a vowel has nothing to do with the accent," etc.—The selections from Finnish literature as given at the end of the volume consist of

the Gospel of St. John, i, 1-14; The 'Kalevala' xvi, 151 ff. (Väimöinen's journey to the place of the dead); xxxvi, 319-346; xl, 113 ff. (Invention of the Harp), and a Finnish popular song. In the arrangement of these selections the original text is given on the page to the left with English translation facing it, while lexicographical, grammatical and other notes are put at the bottom of the page in small type. The whole treatise is simple in the distribution of its material and attractive in typographical appearance.

E. G. BRAUNHOLTZ, Ph. D., University Lecturer at Cambridge (England), has brought out in the "Pitt Press Series" (pp. xi, 84) an abridgment of his edition of MOLIÈRE'S "Precieuses ridicules" recently prepared for the Syndics of the University Press. The notes, even in this reduced form, are still much fuller than in ANDREW LANG'S corresponding edition in the "Clarendon Press Series." A similar abridgment has also appeared of the same editor's "Plaideurs."—In the "Precieuses ridicules" one of the notes, (p. 19 l. 21) calls for modification. The passage in question reads: *et si l'on ignore ces choses, je ne donnerais pas un clou de tout l'esprit qu'on peut avoir*. Dr. BRAUNHOLTZ explains: "*Donnerais* seems to be against the rules on the sequence of tenses. In fact we have here a mixture of two constructions such as '*je ne donne pas un clou de tout l'esprit qu'on peut avoir*' and *quand même on aurait beaucoup d'esprit, je n'en donnerais pas un clou*." But here the tense of *peut* is in reality a logical sequence to *ignore* (not to *donnerais*), and the fully expanded sentence would run somewhat as follows: "*Si l'on ignore ces choses, tout l'esprit qu'on peut avoir ne compte pour rien; et je n'en donnerais pas un clou, même si je voulais être généreux*."

'Longmans' French Course: Complete edition, with copious exercises and vocabularies, by T. H. BERTENSHAW, B. A., B. Mus., Assistant-Master in the City of London School (London and New York, 1890. 52 mo, pp. 208), is another of the regulation school-grammars of which England is so prolific. Its merit consists chiefly in the sprightliness and pertinence of the French and English sen-

tences given for practice. On p. 104, *je crois qu'oui* has an odd sound, as has also the statement on p. 174 (intended for teachers): "The *final* syllable is always accented in French, and frequently that syllable is *strengthened*, especially when it represents (as in *recev-oir*, Lat. *recipere*) an originally short vowel."

C. H. PARRY, M. A., Assistant Master at Chesterhouse, has recently edited two French works for school use: 'Swiss Travel, being chapters from Dumas' Impressions de Voyage' (London and New York: Longmans, 1890. 16mo, pp. viii, 254), and 'French Passages for Unseen Translation' (London: Rivingtons, 1890. 12mo, pp. 180). The latter is a "Higher Course," by way of sequel to the previous collection of extracts under the same title.

PERSONAL.

DRS. WILHELM BERNHARDT and CAMILLE FONTAINE have established the following series of public lectures at the High School, Washington, D. C. Dr. BERNHARDT: March 4, Göthe's *lyrische und epische Gedichte*; March 18, "Götz von Berlichingen"; "Egmont," "Torquato Tasso" and "Iphigenia auf Tauris"; April 2, "Faust"; April 15, Goethe's *Romane und Novellen*.—Dr. FONTAINE: Feb. 25, Voltaire, *Fontenelle et Piron*; March 11, Molière, *l'Académie et le Théâtre français*; March 25, New York et Paris; April 8, Napoléon. Prof. FONTAINE has given also two lectures before the Columbian University, of Washington: 1, *Les Misérables*; 2, *Monsieur Thiers, Gambetta et la République française*. In the course on the drama, before this university, we note further "The French Drama—Classic and Romantic" by Prof. L. D. LODGE; "Lessing as a Dramatist," by Prof. H. SCHÖNFELD; "A Shakespearian Study—King Lear," by Prof. S. M. SHUTE; "The Origin of the Drama in England" and "Causes of the Development of the Drama in Queen Elizabeth's Times," by President JAMES C. WELLING.

Dr. MILTON HAIGHT TURK has been elected Adjunct Professor (in charge) of Rhetoric and the English Language and Literature in Hobart College, Geneva, New York. Professor TURK was graduated from Columbia

College (with the highest honors) in 1886. He went to Germany, and after spending three years in the study of English, German and French philology at Berlin, Strasburg and Leipsic University, he received in 1889 the degree of Ph. D. from the University of Leipsic, with a *censure of magna cum laude*. Dr. TURK prepared as a dissertation an edition of the "Legal Code of Ælfred the Great," with a literary and philological introduction, which has been pronounced by competent critics the best that has yet appeared. A part only of this work was printed as a dissertation but the entire study will soon be published in Germany.

ARTHUR H. PALMER, Professor of the German language and literature in Adelbert College, Cleveland, Ohio, has been called to a like position in Yale University, Connecticut. This post, which has not been filled since 1881, was vacated at that time by President FRANKLIN CARTER, who resigned it in order to accept the presidency of Williams College, Mass. Professor Palmer is a graduate (1879) of Western Reserve University where he was Tutor of French and German for the year following his graduation. He spent the next two years in Europe studying at the University of Berlin and at Paris. On returning to America in 1883, he entered upon the Professorship at Adelbert College where he has since continued his work.

Dr. B. F. O'CONNOR, Instructor in French at Columbia College, N. Y., has instituted a one year's course in Anglo-Norman French for the law students of that institution. Facsimile reprints of the Year-Books are used as an introduction to these lectures which, it is believed, are the first of their kind to be given in America.

Dr. FREDERICK M. WARREN, Associate in Romance Languages, in the Johns Hopkins University, and author of a 'Primer of French Literature,' has been appointed Professor of Romance Languages at Adelbert College, Cleveland, Ohio.

Dr. J. A. FONTAINE of the University of Mississippi (cf. MOD. LANG. NOTES, vol. iv, p. 225) has been called to the chair of Romance Languages in Bryn Mawr College, Penna., in place of Dr. THOMAS McCABE, deceased.

Prof. W. T. HEWETT of Cornell University, gave a lecture on March 5th before the Goethe

Society of New York City on "Goethe as an Interpreter of Life."

Prof. ALBERT S. COOK of Yale University delivered the Carew Lectures for this year before the Theological Seminary of Hartford, Conn. The general subject was, "The Beginnings of English Literature and Civilization," distributed according to the following themes and dates: Feb. 20, Cædmon; Feb. 27, Béowulf; March 6, Bede; March 13, The Religious Poetry; March 20, Alfred, the King.

OBITUARY.

Dr. THOMAS McCABE, Associate Professor of Romance Languages at Bryn Mawr College, Bryn Mawr, Penna., died suddenly on February 22. Dr. McCABE was an Englishman by birth and received his early training in London; thence he went to the Continent, where he spent several years attending lectures at the Collège de France and the Universities of Rome and Berlin. On coming to America in 1884, he entered the department of Romance Languages at the Johns Hopkins University, where he received the Doctor's degree three years later. He was immediately called to the University of Michigan as an Instructor in French, and a year later passed to the State University of Indiana as Professor of Modern Literatures and Director of the German Department. At the end of the past academic year he received a call to Bryn Mawr College, where his ability in reorganizing the department of Romance languages won for him the high esteem of those with whom he had been associated for so short a time.

Besides being zealous and enthusiastic in his duties, genial and affable in disposition, Dr. McCABE possessed in an eminent degree those qualities which make the successful teacher, and wherever he went, he had the confidence of his pupils, who never failed to become imbued with the earnest spirit of their leader. In his work he showed a particularly keen æsthetic sense for literature and gave promise of occupying an enviable position among scholars in the field to which the best energies of his life had been devoted with great singleness of purpose. In addition to his Doctor's thesis on "The Morphology in Francesco Petrarca's Canzoniere," Dr. McCABE had written an article on "The Geste of Aubert le Bourgoing," printed in vol. iv of the *Publications of the Modern Language Association*, and he was furthermore a frequent contributor to MOD. LANG. NOTES. Not only have his friends sustained a great personal loss through his death, but the cause of international culture in America has been deprived of an enthusiastic advocate, whose devotion to high ideals was an inspiration to those who came under his influence.

A. M. ELLIOTT.

JOURNAL NOTICES.

ENGLISCHE STUDIEN. VOL. XV. PARTS I AND II.—Zupitza, J., Zu Torrent of Portugal.—Holthausen, F., Über Dryden's heroisches drama.—Koeppel, E., Über die Echtheit der Edmund Spenser zugeschriebenen "Visions of Petrarch" und "Visions of Bellay."—Wendt, A., Dativ und accusativ im Englischen.—Koelbing, E., Zu Karl Werder's Vorlesungen über Shakespeare's Macbeth.—Fraenkel, L., Zur geschichte von Shakespeare's bekanntwerden in den Niederlanden.—Wueland, J. Ernst, Ne. *uyrše* (*weorð*)—*dignus* mit dem dativ.—Jentsch, F., Die mittenglische romanze Richard Coeur de Lion und ihre quellen.—Koelbing, E., Collationen.—Sarrasin, G., Der verfasser von "Dollman and Perseda."—Schuchardt, H., Beiträge zur kenntnis des englischen Kreolisch III. Das Indo-Englische.—Holthausen, F., Beiträge zur erklärungs- und textkritik alt- und mittenglischer denkmäler.—Janssen, V. F., Shakespeare-miscellen.

ROMANIA. NO. 77. JANVIER, 1891. TOME XX.—Batiouchkof, Th., Le Débat du corps et de l'âme.—Guarnerio, P. E., Postille sul lessico sardo.—Meyer, P., Le langage de Die au xiii^e siècle.—Doncleux, G., La chanson de la Pernelle.—Lot, Ferdinand, Clovis en Terre Sainte.—P. G., Robert le Clerc d'Arras, auteur des *Vers de la Mort*.—M. P., *Les Trois Maries*, cantique provençal du xv^e siècle.—Kawczynski, Essai sur l'origine et l'histoire des rythmes.—*Erec et Enide*, hgg. von Förster.—Provenzalische Inedita, hgg. von Appel.—Les livres de comptes des frères Bonis, p. p. Ed. Forestié.—*Le grand et vrai art de pleine rhétorique* de Pierre Fabri, p. p. Héron.

NEUPHILOLOGISCHES CENTRALBLATT. NR. 1. JANUAR, 1891.—Ehrhart, Geschichte des neusprachlichen Unterrichts in Württemberg.—Wagner, Verwendung des Grützner-Marey'schen Apparates und des Phonographen zu phonetischen Untersuchungen.—Berichte aus den Vereinen: Hannover (Wedemeyer, Über die Sage von den Haimonskindern in Frankreich; Pieper, Taines englische Litteratur; Behne, Vergleichende Grammatik u. ihre Verwertung für den fremdsprachlichen Unterricht). Danzig (Groth, Der deutsche Unterricht auf den Staatsgymnasien Frankreichs; Wienandt, English Letters by Günther).—Litteratur: Besprechungen (Hornemann, Einheitsschulbestrebungen in Italien [Baschiera]; Peters, Englische Schulgrammatik [Tendering]; Benecke und d'Hargues, Französischen Lehrbuch [Becker]; Lubarsch, Über Deklamation und Rhythmus der französischen Verse; Humbert, Die Gesetze des französischen Verses [S-e.]; Lücking, Französische Grammatik [Wendt]; Shindler, Echo (engl.); Foulché-Delbosc, Echo (franz.) [Block]; Svensson, Echo (schwed.) [Thörning]).—**NR. 2. FEBRUAR.**—Reimann, Ein deutsch-rumänisches Übersetzungswerk.—Schmidt, Über den Anfangsunterricht im Französischen.—Berichte aus den Vereinen (Hannover, Kassel; Nürnberg; Cartell-Verband neuphil. Vereine deutscher Hochschulen, Cambridge, Mass. [Dante Society.]).—Litteratur: Besprechungen (Gesenius, English Syntax [B.]; Plate, Lehrbuch der eng-

lischen Sprache;—, Vollständiger Lehrgang [Kasten]; Meli, Lehrgang des französischen Unterrichts [Kasten]; Zimmermann, Französische Gespräche [Pilz]; Hartmann, Schulausgaben [Sandmann]; Karr, Hélène [Sandmann]; France, Thais [Sandmann]; Laforest et Deschaumes, Le Grappin [Sandmann]; Ségur, Napoléon [Scherffig]; Meyer, Gowers Beziehungen zu Chaucer und König Richard II. [Brandl]; Prinsep, Virginie; Meade, The Honourable Miss).—**NR. 3. MAERZ, Bierbaum**, Der Anfangsunterricht im Französischen nach der analytisch-direkten Methode.—Pfleiderer, August Scheler.—Berichte aus dem Vereinen (Hannover [Hornemann, Betrachtungen über die Beschlüsse der Berliner Schulkonferenz], Cartell-Verband neuphil. Vereine deutscher Hochschulen [Schluss]).—Litteratur: Besprechungen (Methner, Poesie und Prosa [S-e.]; Jüling, Das Gymnasium mit zehnjährigem Kursus [Wendt]; Flügel, Allgemeines Englisch-Deutsches und Deutsch-Englisches Wörterbuch [Kasten]; Deutschbein, Lehrgang der englischen Sprache [Thiergen]; Wershoven, Hilfsbuch für den französischen Unterricht [Becker]; Wendt, Französische Briefschule [Scherffig]; Méthode Berlitz [Wendt]; Black, Stand Fast, Craig Royston).

ZEITSCHRIFT FÜR ROMANISCHE PHILOGOLOGIE. XIV. BAND. 3, 4. HEFTE. 1891.—Schlavo, G., Fede e Superstizione nell'antica poesia francese.—Bonnier, Ch., Etude critique des Chartes de Douai de 1203 à 1275.—Osterhage, G., Studien zur fränkischen Helden-sage.—Behrens, D., Etymologisches.—Salvioni, C., Per la fonte della Sequenza volgare di Santa Eulalia.—Horning A., Zur Lautgeschichte der ostfranz. Mundarten.—Gachat, L., Le patois de Dompierre (Bro-yard).—Schultz, O., Der provenzalische Pseudo-Turpin.—Schmidt, A., Aus altfranz. Handschriften der Gr. Hofbibliothek zu Darmstadt. Besprechungen.—Lang, H. R., João Ribeiro, Grammatica portugueza.—Rein-hardtsdoettner, V., W. Storek, Luis' de Camoens Leben.—Neumann, F., Ed. Schwan, Grammatik des Altfranzösischen.—Salvioni, C., Poscritta a p. 371.—Schultz, O., Nachtrag.—List, W., Register.

ZEITSCHRIFT FÜR DEUTSCHE PHILOGOLOGIE. VOL. XXIII, NO. 4.—Matthias, E., Die zehn altersstufen des menschen. Aus dem nachlasse von J. Zacher.—Roericht, R., Sagenhaftes und mythisches aus der geschichte der kreuzzüge.—Vogt, F., Zu herzog Friedrichs Jerusalemfahrt.—Becker, H., Zur Alexander-sage.—Jellinghaus, H., Das spiel vom jüngsten gerichte.—Holstein, H., Zur litteratur des lateinischen schauspiels des 16. jahrhunderts.—Sprenger R., Zu Goethe's Faust.—Mauer, R. und Gering H., August Theodor Möbius. Ein Nekrolog.—Litteratur und miscellen.—Berichtigung.—Neue Erscheinungen.—Nachrichten.—Register von E. Matthias.